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This journal focuses on the learning and teaching of Spanish and Portuguese. Selected articles include the following: "Word Associations in Spanish"; "A Woman of Substance? The Role of Andrea in Nada"; "Spanish for Business"; "Subtitles as a Teaching Technique"; "The Writing Workshop"; "Dialogue of the Deaf?" "Corpus-based Analysis of Spanish"; "Access for the Disabled Tourist in Murcia"; "Resources for Spanish Students on the Internet"; "Reflections on the Teaching of Spanish in Primary Schools in England"; "New Exams for Portuguese"; "Literature at A Level; Target Language Teaching and Assessment"; "Some Reflections About Language, Society, and Women"; "The Business Context: Aspects of Contemporary Spain"; "European Links at Primary School: Doing It Bristol Fashion"; "Awkward Preterits"; Regular and semi-regular features include: News and Reports; Reviews and Books Received; Notes for Contributors; El Rastro (The Flea Market); Classroom Resource Material; and Obituary. All articles are extensively referenced. (KFT)

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ASSOCIATION for
LANGUAGE
LEARNING

VIDA HISPÁNICA

The Spanish and Portuguese Journal of the Association for Language Learning

Teaching Márquez's *Crónica.*

Word associations in Spanish

A escritura potente de Clarice Lispector

DECEMBER 1994
No 10

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Editorial

El redactor no tiene quien le escriba

Over the last three years – six numbers –, I have endeavoured to strike a balance between providing a vehicle for those in the university and previous polytechnic sector to publish researched material and one for those readers firmly anchored in the classroom – predominantly the secondary one – whose main desire, I suspect, is to have information and ideas which they can apply in their classrooms. To that end, I have sought to impress on the researchers that their contributions should try to meet that criterion. I have occasionally invited contributions from experts in particular fields who are not predominantly Hispanists, as I believe it is refreshing to look that things Hispanic through non-Hispanist eyes. It has also been vital to strike a reasonable balance between Spanish and Portuguese-orientated matter.

I believe most firmly that all methodology and no play will make Jack and Jill dull teachers, and have therefore also sought contributions which might help to broaden and/or deepen any teacher's or student's background knowledge. Teachers also travel, and a number of contributions (for instance the Camino de Santiago trilogy in the last issue) have had as part of their objective background to a possible 'holiday-with-a-purpose'.

The Editorial Committee and I do feel, however, that there is room for developing examples of good practice and success in the pre-GCSE classroom. Lecturers involved in PGCE training are regular contributors, but there is a wealth of barely tapped knowledge and experience out there in the secondary classroom. I do recognise , as I have said in previous numbers, that there is not a wealth of time to put it on paper. I also suspect that many would-be classroom contributors are deterred that their efforts should appear alongside learned documents by university professors. Don't be! This is a journal *for all* teachers of Spanish and Portuguese and should be written *by all*.

You do not have to write a full scale article, and we would be delighted to receive short contributions detailing any devices, wheezes, *trucos* that you have found successful in your classroom. It would be good to build up a regular 'swap-shop' feature – we might call it **El rastro** – for the exchange of successful ideas. Let's be interactive!

I am also mildly surprised that I get so few letters concerning the subject matter of published articles. Are they all so bland that they do not warrant comment?

You do in the end, of course, get the best of what I receive by the time printers' deadlines come – and almost go – which explains a possible tendency to literary bias in the current number.

Just one request – to *all* contributors: *please* read the 'Notes for contributors' on page 64 and comply with the requests as far as possible: typescripts set at 44 characters to the line – the journal's column-width – means I count lines not words – a much appreciated time-saving!

¡A ver quién le escribe al redactor!

PHIL TURK

Towards a methodology of A level literature teaching: Márquez's *Crónica...*

Michael Evans University of Cambridge

Target language use and literature teaching are not mutually exclusive activities. Students do not have to translate texts word for word into English before attempting to formulate their own responses in English to the text. Clearly exam syllabuses dictate methodology to some extent. If students are required to write literature essays in the exam, then they will need to develop an ability to express themselves suitably in English, to handle appropriate terminology and to develop a clear style. Already a number of exam boards have accepted the value of studying literature in the target language and require students either through oral exams, written coursework, thematic studies or conventional literature exam papers to analyse texts in the foreign language. It is to be hoped that the policy of assessing student responses in the target language which the new A level syllabuses are required to adopt will also extend to literature options and that this in turn will promote a more interactive methodology of literature teaching conducted in the foreign language.

Exam constraints aside, however, the arguments in favour of teaching and studying texts at this level in the target language are manifold. One of the main consequences of this approach is that it is more likely to encourage students to develop genuine personal responses to a text and to develop reading and critical skills in general. Clearly, extensive use of Spanish in the classroom will not itself necessarily improve the quality of the learning process. Simply lecturing A level students in Spanish on a text and requiring them to reproduce second-hand ideas in their own essays is of limited value. In recent years there has been a healthy assimilation of literature teaching ideas from TEFL practitioners who have suggested active and creative ideas for teaching literature in the target language. The linguistic benefits of such an approach are obvious, but for the A level teacher who is also concerned with what one might call the 'critical initiation' of the students something more is required. What follows is an attempt to sketch out a practical methodology linking the following objectives:

- the encouragement of students to develop a genuine personal response to the text based on a solid knowledge of the themes, characters and structure;
- the development of a sense of critical appreciation and analysis;
- the promotion of the use of Spanish in oral and written activities.

Choice of text

The notion that A level students are more likely to respond to a text which deals with familiar adolescent themes is partly justifiable in that it seems sensible to avoid at this stage books which require a good deal of prior knowledge in order for the reader to make any headway. But A level students need not be treated in a condescending fashion. Most are capable of looking beyond the limits of their own experiences and indeed most thrive on an educational approach which opens new horizons for them. What matters most in the selection of texts is not whether the text in question contains characters, situations and concerns which correspond to the world of adolescents in this country. Rather, as I have argued in an earlier article,[1] the key issue is the extent to which a text allows for a plural reading and interpretation so that students who at this stage are gingerly entering the arena of critical exploration have the space and opportunity to elaborate their ideas. Luckily, most works of what is generally termed 'great literature' are precisely so defined because they have yielded a multiplicity of different interpretations and contain a sufficient degree of enigma, complexity, or, to borrow from Wolfgang Iser,[2] 'indeterminacy' to allow for the creative participation of readers. For I am not proposing a pedagogical model which allows for total freedom of response. Clearly there are some responses which will be inappropriate or plain wrong. But prudent choice of text will determine the breadth of the parameters within which teacher and students can operate.

On the face of it Gabriel García Márquez's *Crónica de una muerte anunciada* may seem light years away from the normal concerns of the average British A level student. The novel, first published in 1985, is set in a remote, anonymous small town in Columbia and centres on the narrator's attempts to piece together information concerning a dramatic event which occurred in the town 27 years earlier. Yet, as will be seen from the examples set out below, tackled in the right way, students can engage with the text in an interesting and critically meaningful way.

Support for independent study/reading

The effective methodology of literature teaching at A level depends on a close interrelationship between classroom based activities and independent study. Since time must be made available in lessons for discussion and other interactive tasks, it is essential that students are asked to prepare for the literature lesson by reading the relevant chapter or pages in advance. The teacher can thus focus in the lesson on elucidating significant passages or on organising relevant activities. However, most Spanish A level teachers are aware of the fact that many of their students have little or no experience of reading serious literature and consequently lack the basic skills for independent critical reading. Some support and guidance is necessary.

Example 1 contains suggestions of the kind of general support that might be provided by the teacher, possibly in the form of a small booklet with tips and guidance for the student. In order to avoid a totally passive first reading, it is worth encouraging students from the outset to begin the process of making sense of the text by asking them to produce résumés of chapters, in the case of novels, and predictions of what might come next. These activities, which need not be lengthy or exhaustive, are useful in that they force the students to prioritise, to re-read and to begin to formulate their ideas in Spanish. A common thread running through all the activities which I describe in this article is that students should always be urged to support their views with references or quotations from the text. The process of justification is itself a vital analytical skill. Similarly, with predictions (which can sometimes result in students confusing their own imaginative constructions with the real version) it is important to urge students to compare their predictions with their subsequent reading of the chapter in order to see why the author might have written or developed the story in a particular way.

Another exercise which might be usefully introduced early on is for the teacher to photocopy a page from the novel being studied with annotations in the margin in Spanish. This could be discussed by the teacher with the students, explaining the value of noting repetitions of themes and motifs, stylistic features or other relevant details. This could be followed up by providing students with a photocopy of a different page from a chapter which the students have already read and asking them to make similar notes in the margin. As with the prediction and summary exercises, the students should then exchange their work and read each other's version. In this way, the idea that different interpretations of the same work are possible can be introduced in a concrete and practical fashion.

Example 1

Ideas para apoyar la lectura de un texto literario

1. Al terminar un capítulo o acto haz un breve resumen de lo siguiente:
   a. la acción
   b. los temas que aparecen
   c. el desarrollo de los personajes
   d. otra información que te parezca importante

   (Ilustra tus observaciones con citas cortas sacadas del texto.)
2. ¿Qué no entiendes?
   Apunta las preguntas que harás a tu profesor(a) en la clase siguiente. ¿Que tipo de información necesitas? lingüística, histórica, cultural, literaria, mítica ¿u otra?
3. Ahora trata de adivinar lo que pasará en el capítulo/acto siguiente.
   a. Escribe un párrafo antes de leer el texto.
   b. Luego compara tu resumen con lo que ocurre en la obra. Apunta las diferencias. En cada caso analiza las intenciones probables del autor y los efectos sobre el tratamiento de los temas principales o el desarrollo de los personajes.

Teacher-led activities to be carried out in the classroom

One of the difficulties A level students encounter in studying novels in particular is the issue of length. It is important to avoid a sense of disorientation or loss of focus in the mind of the novice reader caused by the sheer scope of a novel. The art of effective literature teaching lies to a large extent in the ability to select clearly defined, manageable, discrete units of meaning within a text which, when analysed, can throw light on the text as a whole. An obvious example of this is the title. In this case it is sufficiently enigmatic and open-ended to provide scope for interactive exploitation in a lesson: 'Crónica de una muerte anunciada.' One way of eliciting discussion of the implications of the title chosen by the author and its relevance for the work as a whole is to start by asking students to think of alternatives or synonyms for key words. For instance, 'crónica' might be replaced by 'historia', 'relato' etc. Again the result of such an approach might be that students have a clearer idea of the connotations in the word chosen by the author: in this case, an implicit reference to a confident, historical account of the events related in a linear fashion in the manner perhaps of the chronicles of discoverers or 'conquistadores'. Of course, the allusion is largely ironical for although the novel takes as its starting point a real life event, the narrator's attempts to 'recomponer con tantas astillas dispersas el espejo roto de la memoria'[3] reflect the intrinsically fragmentary nature of the novel, and the reliance on multiple, often unreliable viewpoints. Further indication of the interplay of time shifts in the novel is present in the juxtaposition of the words 'crónica' and 'anunciada' in the title, the one referring to the past and the other to the future. The choice of 'muerte' is also interesting and can be contrasted with possible alternatives: 'asesinato', 'homicidio', 'matanza' etc. It might be suggested that García Márquez's choice downplays the criminal nature of the killing. This might be reinforced by the fact that the Vicario twins are more or less exonerated at the inquest on the grounds of defence of family honour, but also by the fact that the twins seemed to want to publicise their intentions in the apparent hope of being prevented from committing the act. One of the implied messages in the narrative is that of communal guilt: the whole town, including the narrator, is responsible for Nasar's death. This theme links up with the allegorical nature of the novel: the 'muerte anunciada' is similar to the death of Christ. Students can be asked to find further evidence of this religious parallel in the novel (the knife wounds like 'estigmata del crucificado', the cocks crowing on the fatal day, the walk through the town on the eve of the assassination reminiscent of Christ on Palm Sunday: 'la gente sabía que

Santiago Nasar iba a morir, y no se atrevían a tocarlo' (p. 164)).

Similar discovery and exploration of meaning can be done through substitution exercises which compare a summary of the real life events in Sucre upon which the novel is based and a summary of the novel (see example 2). Different options are possible for exploiting the summaries. One is to cut out the sentences from both summaries, mix them together and ask the students in small groups to sort them out thus reproducing the two separate passages. The groups could compete with one another in completing the task and the winning group could read out the two reconstituted summaries and comment on the differences. Alternatively, they could be given the summary of the real event only and be asked to highlight the details (many of which are major, such as the ultimate reconciliation between Angela and Bayardo) which García Márquez changed in his version. Or the students could be asked to complete a table of contrasts between the real life and fictional stories.

Example 2[4]

Resumen del suceso real que sirvió de punto de partida para *Crónica*

En el municipio de Sucre el 22 de enero de 1951, Margarita Chica se casa con Miguel Reyes Palencia quien la devuelve la misma noche de bodas por no ser virgen. Esta acusa a su novio anterior – Cayetano Gentile – de ser el culpable y sus hermanos Victor Manuel y Jose Joaquín – que no son gemelos – lo matan a machetazos para devolver la honra a la familia. Después del incidente, Margarita y Miguel se divorcian. Miguel vuelve a casarse y tiene seis hijos, mientras Margarita se traslada a otro pueblo a esconder su verguenza.

Example 2 continued

Resumen de la novela: Repudiada por su esposo la misma noche de bodas, por no ser virgen, Angela Vicario, la joven y bella esposa, denuncia a quien la ha deshonrado. Sus hermanos deciden vengarla, asesinando al hombre cuya culpabilidad nunca fue probada. Como si ellos desearan que alguien les impidiera perpetrarlo, anuncian a todos los habitantes del pueblo el crimen que, por honor, están a punto de cometer. Pero el pueblo entero es impotente o cómplice, y permite que se consuma la tragedia. Finalmente, con su honor lavado, la joven esposa se retira del mundo y consciente de que en verdad está enamorada del marido, le escribe cartas apasionadas, que él jamás responderá, y ni siquiera leerá, pero que traerá consigo cuando vuelve a ella, 30 años más tarde.

As well as reinforcing familiarity with the novel's content, comparative exercises of this kind which refer to the real life source of the novel and the autobiographical backdrop introduce the students to one of the central themes in the book: namely, the relationship between 'periodismo' and 'ficción' which I shall return to later. On a more basic level, such a comparison between 'real events' and those narrated in the novel underlines the essential division between 'reality' and fiction and draws the students' attention to the added mythical and literary qualities which the author creates through his writing.

Similar effects can be gained from contrasting the novel with the subsequent film version directed by Francesco Rosi, *Chronicle of a Death Foretold*, with which the novelist was closely involved. There are significant differences between the works: for instance, the author/narrator investigating the events is replaced in the film by Cristo Bedoya, the medical student; also the film focuses on and ends with the optimistic picture of the reconciliation between Bayardo and Angela. As Eligio García points out,[5] in the film version Rosi introduces a new scene in which Pura Vicario tries to persuade the reluctant Angela to accept Bayardo's offer of marriage. Students could be profitably asked to compare the different effects between the film and novel as follows:

Example 3

Considera lo que se pierde y lo que se gana en la introducción de un breve diálogo en la película que no existe en la novela: *En la novela* (p. 57):

«El argumento decisivo de los padres fue que una familia dignificada por la modestia no tenía derecho a despreciar aquel premio del destino. Angela Vicario se atrevió apenas a insinuar el inconveniente de la falta de amor, pero su madre lo demolió con una sola frase:

– También el amor se aprende.»

En la película:

Madre: ¿Qué te pasa?

Angela: No quiero casarme con él. No lo conozco ¿Cómo se puede hacer una cosa tan importante si no lo quiero?

Madre: También el amor se aprende.

The activity could be followed up by one in which the students take the role of film director and invent dialogues which are absent in the novel, as in Example 4:

Example 4

Ahora escribe un breve diálogo entre Bayardo y Pura Vicario (p. 76):

«Bayardo San Román no entró sino que empujó con suavidad a su esposa hacia el interior de la casa, sin decir una palabra. Después besó a Pura Vicario en la mejilla y le habló con una voz de muy hondo desaliento pero con mucha ternura.

– Gracias por todo, madre – le dijo –. Usted es una santa.»

Characters

Similar contrasting exercises can be applied to the depiction of characters in the novel. The set of contrasts drawn up by Carmen Perilli in Example 5 can serve as a useful basis of a discussion of some of the novel's main themes.

Example 5[6]

Trata de interpretar esta serie de oposiciones:

Si es posible relaciona estas oposiciones a los temas mayores en la novela como: la violencia y la muerte; el machismo; la división social, etc.

Santiago Nasar

cazador – cría animales – mata

por placer – aves – rico – vestido de blanco

aspecto lozano

Los Hermanos Vicario

carniceros-destazadores

matan animales

matan por necesidad

cerdos pobres

'vestidos de paño oscuro de la boda'(p. 28)

aspecto devastado

Similar oppositions might be thought up by students working in pairs contrasting other characters in the novel like, for example, Angela Vicario/María Alejandrina Cervantes; Bayardo San Román/Santiago Nasar.

Characters' names are invariably a profitable source of exploration. In this novel there are numerous echoes of names from the New Testament: Cristo Bedoya, Poncio Vicario, Pedro y Pablo Vicario (Peter and Paul, the apostolic vicars of Christ), Magdalena Oliver, Lázaro Aponte. Students can be set the task of researching these names in the Bible if they are not already familiar with them and asked to consider the significance of each in relation to the character in question, as well as the overall (ironic?) effect in the novel.

Of course, the name of Santiago Nasar is also worthy of close inspection. On the one hand the indirect allusion to Nazareth in 'Nasar' relates to the allegorical association which is made between Santiago and Christ. Also, as Barbara Jarvis suggests, the name combines a dual reference to Christianity and Islam, thereby reflecting the cultural polarity of the community described in the novel: 'Su propio nombre es una contradicción, que conjuga el del cristiano San Jacobo, matador de moros (el Santiago matamoros español), con el apellido árabe Nasar, que simboliza el enemigo musulmán, pero a la vez recuerda a Cristo, al Nazareno'.[7]

The central enigma in the novel for which there is no final solution and which can therefore stimulate a good deal of student speculation and interpretation is the question as to who (if anyone) was responsible for Angela's loss of virginity. On being returned to her family by Bayardo on the night of their wedding and after being beaten and interrogated by her mother and brothers, Angela names Santiago Nasar 'entre los tantos y tantos nombres confundibles de este mundo y del otro' as her former lover. But was he responsible? Example six offers two ways in which a debate could be organised which would involve the students in arguing the case in a lesson.

Example 6

Crónica de una muerte anunciada
¿Quién deshonró a Angela Vicario?

– Debate

1. ¿Es Santiago Nasar el culpable? La clase se divisa en dos grupos. Grupo A presenta los argumentos contra Nasar.

   Grupo B presenta los argumentos por la defensa de Nasar.

2. ¿Quién es el culpable?

Pedro Vicario
Cristo Bedoya
Bayardo San Román
Santiago Nasar
El narrador
Luis Enrique

En grupos: Preparad la defensa de uno de estos personajes. Buscad las razones en el texto para mantener su inocencia. Un miembro del grupo toma el papel del personaje y presenta su caso delante de la clase. Duración de la presentación: 3 minutos. Los otros grupos interrogan al hablante después de cada presentación.

The first method indicated in the example is a straightforward collective debate on Santiago Nasar's guilt or innocence. The class are divided into two groups and prepare the case against or in defence of Nasar. A spokesperson later addresses the whole class putting forward the arguments gathered by his or her group followed by questions or free comments from members of the opposing group. The presentations are likely to be objective, using the third person narrative and the past tenses. Further support to the groups might be provided by the teacher in the form of relevant quotations taken from the novel which might be used by either side of the debate. The following quotes might be used in this way: 'Era alegre y pacífico, y de corazón fácil' (p. 16); 'de su padre aprendió

desde muy niño el dominio de las armas de fuego, el amor por los caballos y la maestranza de las aves de presas altas, pero de él aprendió también las buenas artes del valor y de la prudencia' (p. 16); 'Era idéntico a su padre' (p. 19); ' "Tu prima la boba", me decía, cuando tenía que mencionarla' (p. 144); 'La versión más corriente, tal vez por ser la más perversa, era que Angela Vicario estaba protegiendo a alguien a quien de veras amaba, y había escogido el nombre de Santiago Nasar porque nunca pensó que sus hermanos se atreverían contra él' (pp. 144–5); 'Nos dijo el milagro pero no el santo' (p. 159); 'Para él [el juez instructor], como para los amigos más cercanos de Santiago Nasar, el propio comportamiento de éste en las últimas horas fue una prueba terminante de su inocencia' (p. 160); 'mi impresión personal es que murió sin entender su muerte' (p. 162).

The second method applies a role play approach to the debate and involves students assuming the identity of one of a number of possible guilty parties. In this case the speakers will be using the first person narrative and the present tense to some extent. The discussion and presentation is likely to be fairly lively and allows more scope for the imagination as the students enter into the character allocated to them. Whilst there is little textual evidence that the minor characters mentioned in the example had had an affair with Angela, including them in the activity will not only enliven the proceedings but also help students to deepen their knowledge of the characters. The narrator, according to some critics,[7] is a more plausible candidate for consideration as the guilty party. As Stephen Hart points out, there are many subtle hints in the novel to this effect. The existence of a special relationship between Angela and the narrator might be evinced from the fact that they hold many conversations together during which she reveals her intimate feelings about Bayardo. Furthermore, Angela's reply to the investigating judge who asked her if she knew Nasar can be read as a punning reference to the narrator: 'fue mi autor' (p. 160).

In both forms of debate here, the prime objective should not be to arrive at a verifiable truth (which would constitute a fundamental misreading of the novel) but to alert students to the ambiguity and questionability of any identification and to serve as a lead in to the underlying idea of communal guilt or complicity which is one of the focal themes of the novel ('Una muerte cuyos culpables podíamos ser todos' (p. 131)).

Support for writing

The discussion and examples given so far in this article relate to classroom discussions and activities, conducted in Spanish, which engage the students in critically analysing the novel. A level students also need careful induction in the skill of essay writing, as in most cases it is on the evidence of this work that they will be assessed. Rather than launching straight into open-ended compositions, it is best to introduce the students to the sophisticated skill of literary essay writing in stages.

The first stage is to provide students with models of essays in Spanish on the text in question or, if one is concerned to avoid excessive spoonfeeding, on other texts by the same author. The teacher can either write his or her own essay or edit existing articles from journals or books. Students could be asked to 'señalar el argumento contenido en el árticulo', summarising in Spanish the main point in each of the paragraphs including the introduction and conclusion. In this way students gain some insight into the ways an argument is strung together.

The second stage is to set students an essay writing task which is supported by close guidance from the teacher. The following example shows how such a task might be set for an essay on the status of genre in *Crónica. . . .*

(*continued on page 10*)

Example 7

¿Cuáles son los rasgos distintivos de los diferentes tipos de novela?

Relaciona los rasgos mencionados en la casilla abajo con las categorías siguientes. Claro que los mismos rasgos se encuentran en diferentes tipos de novela.

Novela policíaca:

Novela autobiográfica:

Novela:

Crónica:

violencia simbolismo misterio
relaciones personales suspenso
asesinato lo maravilloso real
periodismo
narración de primera persona
temas universales temas universales
memoria alegorías
narración lineal contexto histórico
y social

Ahora selecciona los rasgos que se encuentran
en *Crónica de una muerte anunciada*

Example 7 serves as a preliminary activity which enables students to formulate their thoughts in Spanish on the generic structure of the novel and reinforces an awareness of the multifaceted nature of García Márquez's novel, which, whilst drawing on many different genres, refuses to be wholly limited within the confines of any one label. The follow-up essay on this topic might be introduced as in Example 8, where the teacher provides detailed indication of what might be contained in each paragraph.

Example 8

Crónica de una muerte anunciada: ¿una obra de periodismo o de ficción? Contesta en español utilizando el esquema siguiente. El esquema contiene notas que son sugerencias. No es obligatorio desarrollar cada una.

Introducción: Menciona que Márquez era periodista antes de ser novelista y que la novela está basada en un suceso real, pero que hay divergencias importantes.

2° *párrafo:* Define el periodismo. Rasgos distintos: (por ej. a. 'interés humana'; b. descripciones minuciosas que revelan el carácter de los personajes)

3° *párrafo:* Examina estos rasgos en el contexto del libro (a. por ej. la representación de la sociedad rural colombiana; el honor familial; las relaciones raciales).

4° *párrafo:* (b. por ej. descripciones físicas de Nasar y Bayardo)

5° *párrafo:* Describe con ejemplos sacados del texto el 'realismo mágico' que niega el aspecto periodístico de la novela.

Conclusion: Da tu opinión sobre la influencia del periodismo en CMA. Si puedes, termina con una cita *pertinente* de García Márquez o sacada del texto.

The third and final stage is to set essays in the normal way with titles to be answered independently by the students.

Conclusion

The examples I have given above, I hope, show that far from having to be on the margins of A level syllabuses, the study of literature can have a central place on the course. The approach sketched out involves meaningful use of Spanish and an interactive exploration of a literary text which positively encourages speculative response from its readers. A methodology of effective teaching of literature in the target language, however, needs to be based on clear, achievable objectives and strategies. The *teaching strategies* should focus on support for independent study of the text; interactive oral and written activities to be carried out in lessons; and support for developing critical writing skills. The activities should be constructed initially around small discrete *textual stimuli*: names, titles, epigraphs, quotes, dreams, etc. And, finally, teachers should be conscious of the *analytical skills* which such an approach will inevitably develop: prediction, imagination, summary, comparison, debate, interpretation, and justification.

Notes

1. 'Teaching *Bodas de Sangre* at A level', *Vida Hispánica*, No. 8, December 1993, pp. 9–15.
2. 'The more texts lose their determinacy, the more the reader is shifted into the full operation of their possible intentions. If indeterminacy exceeds the reader's limit of tolerance, he will feel overburdened.' Wolfgang Iser (1989) *Prospecting: From Reader Response to Literary Anthropology*, Baltimore and London: The John Hopkins University Press, p. 6.
3. All references are to the following edition: Gabriel García Márquez (1985) *Crónica de una muerte anunciada*, Barcelona: Bruguera.
4. Taken from Eligio García (1989) *La Tercera Muerte de Santiago Nasar*, Mexico: Editorial Diana.
5. Ibid., pp. 143–44.
6. Carmen Perilli (1989) *Imágenes de la mujer en Carpentier y García Márquez*, Tucuman: Universidad Nacional de Tucuman, p. 232.
7. Barbara Jarvis, 'El halcón y la presa: identidades ambiguas en Crónica de una muerte anunciada' in *En el Punto de Mira: Gabriel García Márquez* (1985), edited by Ana María Hernández de López, Madrid: Editorial Pliegos, p. 226.
8. See Stephen Hart's excellent little book, (1994) *García Márquez: Crónica de una muerte anunciada*, London: Grant & Cutler.

Word associations in Spanish

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This paper describes a set of word associations that we collected from a group of native speakers of Spanish. The data were originally collected as part of a larger project dealing with vocabulary tests for non-native speakers of Spanish. However, the data are much more interesting than this rather bald statement of purpose implies, and we thought they would be of interest to teachers more generally.

Word associations are collected very simply: you provide a list of words to the testee, and for each word the testee replies with the first word that comes to mind. The test words can be read aloud, or they can be presented in written form. Likewise, the testee can produce his/her words in writing or aloud, though usually you don't mix the two methods.

Thanks largely to popularisations of the work of Freud, and popular depictions of psychiatrists in films, many people believe that word associations have an uncanny ability to reveal our innermost secrets and desires. In fact, most word associations are much more mundane than this, and it is even possible to predict the kinds of associations that people will produce in most ordinary situations. For the major European languages there even exist sets of word association norms, which list the most common responses made by large groups of native speakers. Most of these norms are based on a list of words first used by Kent and Rosanoff in 1910. Kent and Rosanoff were chiefly interested in the associations of people they referred to as 'insane', but their list was taken up by other people interested in associations as well, and by the 1960s, it had become the de facto standard list for work of this sort.

Table 1 shows a small sample of the Kent–Rosanoff list. Each entry consists of a stimulus word together with the three associations that it most commonly elicits from native speakers. These data are taken from Postman and Keppel (1970).

Table 1: Some common words and their associations

TABLE	— CHAIR	CLOTH	DESK
HAND	— FOOT	FINGER	GLOVE
MAN	— WOMAN	DOG	BOY
SOFT	— HARD	CUSHION	LIGHT
BLACK	— WHITE	NIGHT	CAT
SHORT	— LONG	TALL	FAT
SLOW	— FAST	QUICK	TRAIN
NEEDLE	— THREAD	COTTON	PIN
BREAD	— BUTTER	JAM	CHEESE
BITTER	— SWEET	LEMON	BEER

A number of things will be immediately obvious from even this very small sample of words and their associations. The most important thing is that words tend to elicit associations which most native speakers agree on – a core of common associations, which are largely shared by other members of the speech community. These response patterns are so reliable, in fact, that psychologists have been able to classify the main types, and to describe the way these standard types of association develop in young children. They have also been able to show how people with mental disorders sometimes deviate systematically from what we would expect of normal adult native speakers of a language.

There are three main types of associations. PARADIGMATIC associations are associations which are semantically linked to the stimulus word, and share most of its semantic features. Classic examples of this are MAN → WOMAN, or BOY → GIRL. In these cases, the stimulus word and the response word share much of their meaning, but they differ in terms of one or more crucial semantic features. In these examples, you could argue that the response words share all the formal semantic features of the stimulus words, except for the feature male/female. The two stimulus words are +male, while the response words are both +female. Paradigmatic associations of this type account for about 40% of the responses produced by normal adult native speakers. SYNTAGMATIC responses are associations which make up a phrase. Examples of this type of association are RIDE → HORSE or TOOTH → BRUSH. In these examples, the stimulus word and the response word match each other in the sense that one of them fulfils the sectional requirements of the other. Again, in normal native speaking adults, syntagmatic responses of this sort account for about 30% of the total. The remaining 30% is usually made up of several different types of responses. SCENARIO responses are responses which refer to things that often co-occur in real life with the stimulus word. Response patterns like SKY → CLOUD, or WINTER → SNOW are of this type. CLANG associates are words which share a close formal relationship with the stimulus word, but generally do not have any relationship on the level of meaning. These associations usually share with the stimulus a rhyme or assonance pattern, or a prominent syllable, as in DARK → PARK or WATER → DAUGHTER or CONDIMENT → CONDOM. Finally, in any collection of associations you always find a substantial number of idiosyncratic associations which only make sense to the person who produced them.

There are some systematic differences between adults and children in the types of associations that they produce. Adults typically – though not always – tend to prefer paradigmatic associations, while children tend to prefer clang associates and syntagmatic responses. Around the age of seven there is a sudden shift in the way children respond, and their responses become much more adult-like. No-one really knows why this is, although it might have something to do with the fact that children are usually learning to read about this time, and aquiring a very large number of new words.

Foreign language learners also tend to behave differently from native speakers in the association patterns that they produce. A number of people (e.g. Politzer, 1978) have claimed that non-native speakers, like children, seem to prefer syntagmatic responses, and some people (e.g. Söderman, 1993) have suggested that learners go through the same sort of shift that children do. There is also a lot of evidence to suggest that non-native speakers produce much more varied responses than native speakers do. In native speakers, for instance, a group of 100 testees will typically produce about 10 idiosyncratic responses that are not produced by anybody else in the group. For learners, this figure is very much higher. In many cases this appears to be because non-native speakers misunderstand the stimulus words, and confuse words that have a vague resemblance to each other, but whatever the reason, the effect is often bewildering to native speakers.

This paper reports a set of word associations produced by 50 native speakers of Spanish to 200 Spanish words. As far as we know there are no previously published norms of association in Spanish. The source for the stimulus words was a list of the 2000 most frequent words taken from the Rodríguez Bou frequency count (Rodríguez Bou 1952). 200 words were extracted from this list. Of these words, 120 were nouns, 50 verbs, 20 adjectives, 10 adverbs and 10 prepositions. These proportions reflect the proportions found in basic vocabulary counts for each category. The resulting list is rather difficult from the words that appear in the Kent–Rosanoff list, but is rather more useful for work with second language learners.

The data was collected in the autumn of 1993 in Barcelona. The respondents were adults, both male and female, with a wide spread of formal education, age and social status. The number of subjects was limited to 50 for practical reasons of data handling. Deese (1965) reports that 50 subjects is usually sufficient for stable response patterns to emerge. The data was collected by means of a questionnaire, which consisted of a set of questions concerning basic personal details, and 200 stimulus words. Each stimulus was followed by a blank space allowing for a single response. The task required the testees to write next to each stimulus word, the first association that came to their mind. It was emphasised that answers should be as spontaneous as possible. A few examples were provided on the written form. For the sake of clarity, oral explanations and a few further examples were provided before the start of the test. There were no time restrictions on completions. Testees took between 30 and 45 minutes to complete the test.

The data is presented in Table 2 below. The table lists the 200 words that we used as stimuli (col 1), together with the three most common associations that they elicited (cols 2–4). The numbers in the final four columns indicate the number of respondents who produced the common associations (cols 5–7) and the total number of different responses the group produced (col 8). We do not intend to make any serious theoretical claims with this data, but some brief observations will be found in the discussion section that follows.

Table 2: The three most common associations made to 200 Spanish words. n = 50.

	Stimulus	resp 1	resp 2	resp 3	Frequencies			
1	abuelo	viejo	anciano	abuela	15	7	6	21
2	alcantarilla	rata	cloaca	agua	8	8	4	21
3	feo	guapo	horrible	monstruo	13	8	5	18
4	cubo	agua	basura	fregona	16	10	6	14
5	cerrar	abrir	puerta	llave	21	15	2	12
6	pata	palo	pollo	pierna	10	5	5	23
7	hacer	deshacer	cosas	construir	13	8	3	24
8	tapón	botella	corcho	rosca	18	7	3	20
9	reir	llorar	chiste	alegría	12	8	4	19
10	juego	niños	divertido	parchís	7	7	4	23
11	mediodía	sol	comida	comer	17	8	5	17
12	madera	árbol	mueble	armario	8	6	3	29
13	comer	beber	comida	hambre	6	5	4	29
14	bailar	música	tango	discoteca	6	4	4	28
15	tomate	rojo	frito	verdura	17	9	3	18
16	oler	nariz	colonia	perfume	10	7	7	16
17	grupo	gente	amigos	clase	14	10	2	28
18	grifo	agua	abierto	gota	36	4	2	12
19	gritar	chillar	enfado	miedo	8	5	5	26
20	lengua	boca	gusto	hablar	8	4	4	29
21	piel	suave	morena	abrigo	13	8	3	25
22	ataque	nervios	defensa	guerra	7	4	3	33
23	motivo	causa	razón	importante	15	5	2	29
24	oscuro	negro	claro	noche	21	10	5	14
25	fraile	cura	monje	convento	15	7	4	18
26	cristal	transparante	ventana	roto	9	7	5	23
27	debajo	encima	arriba	cama	16	14	2	19
28	vaso	agua	vino	cristal	21	8	6	12
29	peca	lunar	cara	mancha	18	10	5	19
30	aceituna	verde	aceite	oliva	10	8	7	21
31	tienda	ropa	comercio	comestibles	14	5	4	24

Table 2 continued

	Stimulus	resp 1	resp 2	resp 3	Frequencies			
32	dedo	mano	uña	meñique	21	6	4	14
33	pensar	idea	cabeza	estudiar	6	3	3	33
34	huir	correr	escapar	miedo	17	9	7	19
35	caja	dinero	fuerte	sorpresa	6	6	4	17
36	encontrar	buscar	hallar	tesoro	10	4	3	30
37	risa	alegría	llanto	alegre	13	5	4	25
38	reja	cárcel	hierro	jaula	18	7	4	22
39	jaula	pájaro	animal	cárcel	21	5	3	23
40	pared	blanca	muro	casa	11	10	7	20
41	sueño	dormir	cansancio	noche	16	4	4	25
42	comedor	comida	mesa	comer	10	4	3	26
43	pequeño	grande	niño	enano	17	6	5	21
44	recibir	dar	regalo	carta	7	5	4	28
45	agujero	negro	oscuro	hoyo	11	6	3	29
46	aceite	oliva	olivo	aceituna	19	3	3	29
47	carnicero	carne	cuchillo	sangriento	23	7	2	21
48	huelga	hambre	trabajo	paro	9	6	5	25
49	cereza	roja	fruta	verano	18	15	3	17
50	espejo	cristal	imagen	mirar	8	6	6	26
51	sangre	roja	herida	vida	23	4	4	20
52	miedo	terror	temor	oscuridad	10	7	6	28
53	cajón	madera	cosas	guardar	8	5	4	29
54	listo	inteligente	tonto	preparado	15	10	4	20
55	sorbo	beber	agua	trago	8	8	5	22
56	engordar	comer	adelgazar	comida	15	6	6	22
57	aprovechar	tiempo	ocasión	utilizar	8	4	4	29
58	desnudarse	ropa	vestirse	baño	13	5	3	29
59	lucha	pelea	libre	guerra	9	7	5	28
60	ojo	vista	gafas	azul	13	5	5	23
61	ver	mirar	ojos	oír	12	8	4	23
62	hijo	madre	amor	padre	9	7	6	29
63	bolsa	plástico	dinero	basura	10	5	4	28
64	hambre	comida	comer	guerra	16	6	4	25
65	pez	agua	mar	espada	18	8	6	19
66	hermano	hermana	amigo	familia	9	4	4	28
67	leche	blanca	vaca	café	13	11	2	24
68	albañil	paleta	trabajador	constructor	13	6	6	21
69	jarra	agua	cerveza	vino	22	8	5	13
70	limpio	sucio	aseo	aseado	13	3	3	26
71	hoja	árbol	papel	blanca	17	12	4	18
72	pelea	lucha	riña	discusión	6	5	2	33
73	llorar	lágrima	tristeza	reir	16	9	8	17
74	aliñar	ensalada	aceite	lechuga	24	4	2	22
75	yeso	blanco	pared	cal	16	5	3	15
76	dulce	pastel	azúcar	caramelo	9	6	6	19
77	almendra	turrón	fruto	flor	10	9	4	21
78	levantar	subir	peso	izar	7	6	6	29
79	onda	radio	ola	pelo	11	10	3	25
80	compañero	amigo	clase	compañero	27	4	2	17

Table 2 continued

	Stimulus	resp 1	resp 2	resp 3	Frequencies			
81	pronto	ya	tarde	rápido	9	8	5	21
82	bostezar	sueño	aburrimiento	boca	26	8	6	10
83	camino	sendero	andar	vereda	6	5	4	26
84	rojo	tomate	color	sangre	5	4	3	21
85	fuego	sangre	fuego	quema	7	4	2	29
86	trabajo	dinero	esfuerzo	pesado	12	5	3	30
87	tijeras	cortar	ropa	abiertas	28	2	2	18
88	garbanzo	cocido	potaje	legumbre	16	8	6	20
89	huerto	verdura	lechuga	tomate	8	5	5	28
90	parecerse	igual	similar	gemelos	6	7	6	22
91	vecino	amigo	amable	piso	8	4	3	33
92	sandía	fruta	melón	verano	11	10	6	19
93	cojín	sofá	cómodo	blando	10	9	7	27
94	galleta	dulce	maría	comida	9	6	4	22
95	basura	suciedad	desperdicio	sucio	7	6	6	26
96	conocer	saber	gente	descubrir	17	5	3	25
97	azul	cielo	mar	color	25	11	6	10
98	detrás	delante	espalda	tras	20	4	4	21
99	rato	tiempo	momento	largo	19	8	4	20
100	lluvia	agua	paraguas	tormenta	17	8	4	20
101	cuchara	sopa	tenedor	comer	19	5	3	21
102	calle	acera	coche	larga	4	4	3	33
103	recoger	ordenar	coger	tirar	8	5	4	29
104	cerca	lejos	aquí	próximo	20	7	4	20
105	grande	pequeño	mar	inmenso	17	5	4	25
106	mesa	silla	madera	comedor	20	6	3	20
107	gafas	ojos	sol	oscuras	8	7	5	22
108	pimienta	picante	sal	negra	17	9	7	15
109	mujer	hombre	belleza	señora	15	4	2	29
110	limón	ácido	agrio	naranja	18	11	4	15
111	recortar	tijeras	papel	cortar	18	7	4	19
112	freír	patatas	aceite	sartén	15	9	3	20
113	lleno	vacío	repleto	depósito	19	3	3	22
114	comida	alimento	hambre	buena	6	5	3	34
115	ahora	ya	nunca	momento	22	5	4	20
116	rubio	moreno	pelo	tabaco	16	8	3	20
117	ligero	pluma	pesado	rápido	10	5	5	25
118	sello	carta	correos	sobre	27	5	4	10
119	billete	dinero	tren	avión	19	7	3	21
120	bebida	agua	refrescante	líquido	7	4	4	29
121	toser	resfriado	constipado	catarro	7	6	4	27
122	sucio	limpio	guarro	feo	15	4	3	27
123	tenedor	cuchara	comida	carne	15	7	5	18
124	querer	amar	persona	desear	30	2	2	16
125	cuerda	soga	atar	floja	7	7	7	21
126	tirar	recoger	basura	arrojar	7	7	3	31
127	pedir	limosna	pobre	dinero	12	7	7	20
128	mañana	tarde	día	hoy	9	9	5	23
129	juicio	delito	juez	final	6	5	4	33

Table 2 continued

	Stimulus	resp 1	resp 2	resp 3	Frequencies			
130	vaciar	llenar	tirar	sacar	11	5	3	27
131	madre	padre	amor	cariño	15	6	4	20
132	bolsillo	pantalón	dinero	roto	7	7	6	20
133	botella	vino	agua	llena	21	4	4	18
134	barco	mar	agua	velero	13	7	5	24
135	cortar	tijeras	cuchillo	carne	9	3	3	26
136	llegar	tarde	pronto	venir	6	4	3	26
137	ensuciar	manchar	limpiar	barro	5	5	5	32
138	molestar	incordiar	mosca	alguien	16	5	3	26
139	almacén	guardar	cajas	depósito	9	8	3	30
140	colgar	percha	cuadro	ropa	12	3	3	27
141	esparcir	tirar	extender	derramar	8	7	4	28
142	naranja	fruta	limón	zumo	12	10	6	23
143	trapo	sucio	tela	limpiar	11	7	6	22
144	fila	india	orden	colegio	6	3	3	27
145	manga	camisa	corta	larga	9	8	6	22
146	pollo	asado	frito	gallina	11	9	7	25
147	perro	gato	animal	ladrar	9	6	5	25
148	lección	libro	saber	estudio	7	4	4	26
149	herramienta	trabajo	martillo	llave	17	7	4	21
150	hombro	ancho	espalda	codo	6	4	3	32
151	comprender	entender	saber	asimilar	18	5	4	21
152	veneno	muerte	malo	cianuro	20	5	4	18
153	feria	noria	fiesta	alegría	5	4	4	26
154	nada	todo	vacío	cero	16	11	7	17
155	lápiz	papel	escribir	goma	8	8	4	23
156	sudor	olor	calor	frío	9	9	6	20
157	muñeca	niña	trapo	mano	11	5	3	20
158	ancho	estrecho	largo	río	12	8	3	20
159	pierna	larga	rota	cuerpo	6	4	4	21
160	olla	presión	comida	cazo	12	5	2	21
161	azúcar	dulce	moreno	café	23	8	6	12
162	ahorrar	dinero	banco	hucha	21	6	6	17
163	pino	árbol	piña	verde	12	7	7	19
164	escoger	elegir	amigos	seleccionar	18	3	3	21
165	limpiar	casa	asear	cristales	4	4	3	30
166	pozo	agua	profundo	hondo	16	7	5	14
167	niebla	espesa	frío	invierno	5	4	4	27
168	amarillo	sol	limón	color	13	8	7	18
169	martillo	clavo	herramienta	golpe	14	6	5	20
170	viejo	anciano	abuelo	nuevo	16	5	4	21
171	lechuga	verde	ensalada	tomate	16	15	3	16
172	lucir	vestido	ropa	presumir	10	3	3	28
173	mojar	agua	pan	secar	9	6	5	21
174	olvidar	recordar	pasado	penas	8	5	5	31
175	serpiente	reptil	veneno	venenosa	8	6	5	25
176	bastante	mucho	suficiente	poco	13	8	6	21
177	redondo	cuadrado	círculo	ternera	6	6	5	25
178	vivir	vida	morir	bien	6	6	5	30

Table 2 continued

	Stimulus	resp 1	resp 2	resp 3	Frequencies			
179	cepillo	dientes	peinar	peine	29	5	4	12
180	tender	ropa	mano	colgar	31	4	4	12
181	tomar	coger	beber	recibir	9	5	4	28
182	nido	pájaro	vacío	alto	28	3	2	16
183	ganar	perder	victoria	vencer	8	6	4	28
184	bonito	feo	agradable	atún	9	5	4	24
185	pisar	fuerte	pie	suelo	11	5	4	23
186	pájaro	volar	nido	libertad	7	6	4	25
187	esto	aquello	eso	otro	26	9	3	12
188	cara	cruz	bonita	rostro	6	5	3	31
189	luz	claridad	bombilla	sol	8	7	6	24
190	leer	libro	escribir	ojos	27	5	2	18
191	hervir	agua	cocer	huevo	14	11	4	19
192	arriba	abajo	alto	encima	29	7	3	14
193	queso	leche	manchego	ratón	9	6	5	21
194	beso	amor	cariño	labios	17	7	5	21
195	caer	mal	daño	tirar	7	4	4	30
196	frío	caliente	hielo	calor	9	8	8	20
197	dar	recibir	tomar	regalar	8	7	4	28
198	pastel	dulce	cumpleaños	chocolate	16	10	7	18
199	grieta	raja	agujero	pared	8	4	4	23
200	calcetín	pie	roto	sucio	10	4	3	25

Discussion

For readers who are unfamiliar with data of this type, it is perhaps worth drawing attention to the main points of interest.

The first point to note is that there are two basic patterns in the associations elicited. Some words produce a very large number of different associations (col 8), while others are much more focused in the type of response they elicit. Among the second set, some words elicit one very clear primary response, while other words elicit a couple of strong responses, with only a small difference between the two main contenders. In this data, COMIDA produced a total of 37 different responses, followed closely by ATAQUE, PENSAR, PELEA, VECINO, CALLE and JUICIO with 36 different responses each. At the other end of the scale, three words produced at total of only 13 different responses, and very strong primary responses: SELLO (27 repondents produced CARTA), BOSTEZAR (26 respondents produced SUEÑO), and AZUL (25 responents produced CIELO).

The second point to note is that while a large number of the responses are roughly equivalent to what you would expect with English words, this is not always the case. Responses like PEQUEÑO → GRANDE, MUJER → HOMBRE and LLENO → VACIO tend to be the same in any language. Other responses are much more culture bound, however, and often are not obvious to people from outside the culture. Some examples of this in the present data are shown in Table 3.

Table 3 shows a set of strongly associated words in Spanish, and their translation into English. The translated words are only weakly associated in English. This is usually because the translated words just do not collocate in English, or because the Spanish words highlight things which are uncommon in English culture.

Table 3: Examples of associations that do not transfer into English

PISAR – FUERTE	step – strong
FUEGO – SANGRE	fire – blood
GARBANZO – COCIDO	chick pea – casserole
GALLETA – MARIA	biscuit – Mary
BONITO – ATUN	bonito, the fish – tuna
FERIA – NORIA	fair – big wheel
ALMACEN – GUARDAR	store – to store away
RUBIO – TABACO	blonde – tobacco
BAILAR – TANGO	to dance – tango
REDONDO – TERNERA	round – veal

PISAR – FURTE is a phrase which means to act determinedly, making a real impression.

FUEGO and SANGRE appear in the Spanish expression 'a sangre y fuego'. The English equivalent of this would be 'by fire and sword'. Spaniards also refer to 'fire in the blood' as a way of talking about fierce passions.

GARBANZO is one of the essential ingredients of the traditional COCIDO dish.

GALLETA MARIA refers to a type of plain biscuit, originally a brand name, but now widely used to refer to any plain biscuits of this type.

BONITO generally means 'pretty', but it also refers to a kind of fish similar to tuna (ATUN).

NORIA is basically a water wheel, but the word is also used to describe the Ferris Wheels found at fairgrounds.

ALMACEN is most commonly a department store, but is more generally used to mean any kind of store room, hence the association with GUARDAR, to keep.

RUBIO generally means blond, but in the context of TABACO, the word is used to describe Virginia, rather than dark tobacco.

BAILAR and TANGO is an association which English speakers would easily understand, but not one that they would readily make. Tangos play the same sort of role in Spain that waltzes have in British culture.

REDONDO de TERNERA is a veal dish, in which the meat is rolled into a spiral and tied with string.

There are a number of ways in which data of this kind can be exploited with advanced learners of Spanish. What links all these tasks together is that they provide a natural context for new words, and new meanings of old words, to be learned. There is a lot of evidence that contexts of this type are extremely effective learning environments. The fact that most of the tasks require the learners to puzzle over the meaning of the words, and to work out why they might be related is also a factor that affects learning: the more you are required to work with a word, the more likely you are to remember it in the long term.

Probably the easiest form of exploitation is simply to elicit a set of responses from your own students, and then to get them to compare their results with the words listed here. You will generally find that even advanced learners do not often produce exactly the same responses as our group of native speakers. Occasionally, even a large group of learners will fail to come up with any of the responses produced by a group of native speakers, and this can lead into a discussion of why they forgot or avoided the native speaker preferences. Sometimes, the responses learners produce will be completely inappropriate, and this can lead to interesting discussions about the way words are related to each other, and how associations between words define their meanings.

Another way of using data is to provide your learners with the three associates, and ask them to find the missing stimulus word. This is a task which native speakers find very easy, but one which turns out to be very difficult for non-native speakers. For instance, with

_____ cruz bonita rostro

the missing stimulus word is CARA, but most learners would be hard-put to find this word unless they know that CARA is a synonym for ROSTRO, and that CRUZ y CARA are the Spanish words for Heads and Tails, as in tossing a coin. This task is one where you cannot find the right answers by translating the words into English, and it encourages students to think in Spanish. You can get a very similar effect by giving your students a chain of associations, with every other link missing. The students have to find the missing links. This task is quite hard: having to find a word that links to two other words in a chain severely constrains the possible answers.

andar ____ zapato ____ alto
(pie) (tacón)

A slightly easier task is to provide your students with three words, two of which are associated with each other, while the third one is not. The task is to identify the odd one out.

[ ] pastel [ ] camisa [ ] cumpleaños

We are currently carrying out research on the use of this task as a technique for evaluating depth of vocabulary knowledge in advanced students.

If you have a complete list of all the associations produced by a group of native speakers to some words, then other types of exercises also become possible. These associations provide a wealth of information about the different meanings and uses of words. Table 4 illustrates this. In this table, we have selected few words from our stimulus list, and reported all the associations produced by this group of native speakers. With data like this, an interesting task is to group the responses to show the different types of relations that the stimulus words make with their responses.

Table 4: Complete response lists for eight Spanish words.

BOLSA →
as a container: BASURA, PAN, PIPAS, COMIDA, COMPRA, CARGA;
different types: BOLSO, MACUTO, SACO, de VIAJE;
words that describe a BOLSA: LLENA, VACIA, GRANDE;
parts or components: PLASTICO, ASA, TELA;
as exchange: TRABAJO, DINERO, MERCADO;
others: VIDA (as in the expression 'la bolsa o la vida' meaning 'your money or your life', GUARDAR, UTENSILIO, LOCAL, ESPACIO.

JUEGO →
sports: CORRER, PELOTA, RAQUETA;
table games: OCA, PARCHIS, CARTAS, AJEDREZ, DOMINO;
phrases: JUEGO PELIGROSO, JUEGO LIMPIO, JUEGO DIFICIL, JUEGO DIVERTIDO;
others: OCIO, AZAR, VICIO, VIDA, RISA, DISTRACCION, DIVERSION, DIVERTIR.

PEDIR →
synonyms: ROGAR, SUPLICAR, SOLICITAR, MENDIGAR;
phrases: PEDIR MANO, PEDIR LIMOSNA, PEDIR FAVOR, PEDIR DINERO, PEDIR MUCHO, PEDIR CONSEJO, PEDIR COMIDA, PEDIR PRESTADO;
opposites: DAR, PRESTAR;
others: SUGERIR, NECESITAR, DERECHO, QUERER

RUBIO →
hair, colours: MORENO, PELIRROJO, ALBINO, CLARO, ORO; PELO, CABELLO;
non-common: EXTRANJERO, SUECO, ALEMAN;
beautiful: GUAPO, ALTO, CHICO;
others: TABACO.

Table 4 continued

CORTAR →
synonyms: DIVIDIR, REDUCIR, TROCEAR, LAMINAR, RASGAR, PARTIR, RAJAR;
effect: HERIDA, TAJO;
tool: HACHA, CUCHILLO, TIJERAS;
objects: TRAJE, PAN, TELA, CESPED, POLLO, CARNE, PAPEL, MADERA, HILO
related actions: COSER, PEGAR;
relations: ACABAR.

HERRAMIENTA →
work: TRABAJO, BRICOLAJE, HACER;
tool: MARTILLO, LLAVE, SIERRA, HAZADA, LANZA, LLAVE INGLESA, DESTORNILLADOR;
synonyms: UTENSILIO, UTIL;
others: HIERBO, FACIL, ARREGLO, MECANICO.

COLGAR →
synonyms: ATAR, TENDER, PENDER, ENGANCHAR;
objects: TOALLA, CUERDA, TELEFONO, CHAQUETON, ADORNOS, CHORIZO, GENTE, CONDENADO, CHAQUETA, ABRIGO, LAMPARA, ROPA, CUADRO, PERCHA;
others: ARBOL, CUELLO, CAER.

ATAQUE →
medicine: NERVIOS, TOS, HISTERIA, MUERTE, ENFERMEDAD, DOLOR, EPILEPTICO, CORAZON, NERVIOSISMO.
game: GOL, GOLPEAR, SORPRESA, OFENSIVA, DEFENSA;
war: ENEMIGO, FALLIDO, GUERRA, CONQUISTA, ESPADA, INOFENSIVO, FRONTAL, LUCHA, TANQUE, VIOLENTO, INDIO (from Western films), RESISTENCIA, AEREO.

Finally, once your students understand word associations, and how they are elicited, you can get them to elicit long chains of responses from a native speaker. This is quite a good way to use young, untrained assistants, since it exploits their knowledge of the language, but doesn't require a great deal of expertise on anybody's part. The chains elicited from native speakers will generally not be straightforward or transparent to non-native speakers, and a great deal of unusual, but important vocabulary can be learned very easily in the course of sorting out why words are obviously related for a native speaker. If you have access to two or three native speakers, then you can get you students to elicit multiple associations from them, instead of single associations. If you choose your stimulus words carefully, then the resulting associations can provide a rich source of insights into the real meanings of words for native speakers of Spanish. Table 5, for instance, shows a set of associations elicited for the stimulus word GUERRA.

Conclusion

In this paper we have reported on a set of word association norms for Spanish. We hope that readers of this journal will be able to use this information in their own teaching, particularly with advanced learners of Spanish. It is obviously very useful to know how native speakers of Spanish associate words, and what association patterns they take for granted. Associations

Table 5: Associations for GUERRA

frente, solado
trincheras, armas

patria, militares
nación

muerte, genocidio

civil, mundial, nuclear

GUERRA

resitencia
clandestinidad
exilio

propaganda
partidos
república

hambre
racionamiento
heridos de guerra
mutilaciones

anarquistas
rojos, comunistas
nacionales

of this type are regularly exploited by writers, both in literature and in the media, and in everyday conversation as well. Nonnative speakers are often seriously disadvantaged when they fail to pick up allusions of this sort, and can often misunderstand the subtleties of an interaction as a result. The more aware learners are of the unspoken links between words, the more likely they are to use the language, both receptively and productively, like a native speaker uses it.

The associations listed here are, of course, very far from a complete map of the semantic fields of Spanish. We hope, though, that the partial data we have presented will be enough to provide an idea of just how rich and fascinating a crop these much neglected fields can produce.

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A woman of substance? The role of Andrea in *Nada*

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In an expansive essay on Spanish literature from 1700 in *Spain: A Companion to Spanish Studies* (1977), a well-known Hispanic scholar, Geoffrey Ribbans, has little time for Carmen Laforet's first and best-known work:

'Another novel which caught the mood of the time, with its scarcities, prohibitions, and dullness, was *Nada* (1944), by Carmen Laforet (1921–), but it no longer seems a particularly significant work.'[1]

I propose to take up this comment as a point of departure for another examination of the novel, looking at character, structure, and aspects of narrative technique, and then posing the question again. To what extent is *Nada* simply an account of the *años duros* of Spain in the 1940s, a reflection of its time, a mirror held up to a social reality that no longer concerns us? And, as a novelistic achievement, has the book lost its relevance, its power to move and engage us?

A brief word on the author will remind us immediately of the strongly autobiographical backdrop of the novel. Carmen Laforet Díaz was born in Barcelona in 1921, but spent her early formative years in the Canary Islands. As a young woman she returned to Barcelona to study law, then later moved to Madrid, where she married a novelist, Manuel González Cereales. Literary fame came early, and she achieved overnight recognition in 1944 with the publication of *Nada*, which was awarded the first Premio Nadal, a Spanish literary prize which was to confer considerable prestige upon its recipients in years to come.

Nada clearly has a semi-autobiographical frame of reference, concerning an eighteen-year-old girl who arrives in Barcelona from the Canaries, and who grows in awareness as she lives through the tensions and 'prohibitions' that form the atmosphere of her grandmother's household. The *Oxford Companion to Spanish Literature* provides us with the useful information that 'Laforet's mother died when she was 13 and her stepmother became a hated figure who haunted later novels in one form or another'.[2] The move from Barcelona to a new life in Madrid was also clearly part of the early trajectory of the author's own personal life.

Over the years the novel appears to have been both criticised and praised for its dullness, its evocations of depression and squalor; either for being considered negative aspects of the work or for being necessary elements of the book's tone and theme. The novel, and the household to which the teenage Andrea returns for the first time since early childhood in order to pursue her University studies, are populated with the characters' mutual misunderstandings and resentments, and the wretched spites and squabbles of the domestic situation can be seen as a symbolic reflection of the greater social divides to be found in the post Civil War society of Franco's Spain at the end of the 1930s and the early 1940s. Andrea's uncle, Juan, treats his wife brutally on discovering that she has been conducting an affair with Román, his talented, malicious brother. Román himself is a failed musician who commits suicide after another amorous affair with Andrea's friend Ena, in whom he meets his match in the power to hurt. Andrea's aunt Angustias is a grotesque and hypocritical woman, unfulfilled and self-deluded. In spite of the trappings of religious devotion, she lacks real moral substance and, after an affair with a married man, she enters a convent.

To some extent the novel is an example of a trend in the post Spanish Civil War known as *tremendismo*, that is, an emphasis on brutality and violence and terror in order to depict a society in a state of moral and spiritual decay. It is a mixture of modern literary trends and philosophies, with elements of Zolaesque Naturalism, 20th century Existentialism, and in the Spanish tradition traits of Unamuno and Baroja. The masterpiece of *tremendismo* is Camilo José Cela's *La familia de Pascual Duarte* (1942), in which an Extremaduran peasant who is in his prison cell awaiting execution tells the story of his horrifyingly violent and sordid (but not entirely unsympathetic) life. *Nada* is not nearly so violent or extreme as the catalogue of slaughters and degradations chronicled in Cela's novel, and there are no particularly catastrophic events (with the exception of Uncle Román's gory suicide). However, it does depict the effect of a negative social and religious environment upon moral behaviour, with a certain emphasis on squalor, darkness and discomfort. Laforet's book has been compared to *Wuthering Heights* in the sense that the protagonists are, from the outset, caught up in a chain of events and circumstances from which they cannot escape.

Character

The novel is, of course, centred around the character and the developing personality of the young Andrea, who arrives in Barcelona at the age of eighteen to spend the year studying, and living with her strange hostile and embittered family on the *calle Aribau*. To talk about Andrea almost inevitably leads to consideration of the tone and structure of the novel. It is an autobiographical memoir, even a form of confession. It is also a kind of female *Bildingsroman*, that is to say, a narrative which describes a character's personal development from childhood, or adolescence, through to adulthood; from naiveté and unworldliness through to a better understanding of the world and of oneself. And so this novel marks the rites of passage of an adolescent girl, through difficult and sometimes painful experiences, to a stage of greater self-awareness. This point will arise again later, looking at structure. The view of the novel as a rite of passage into adulthood obviously has some validity, but we may find that the book is rather more complex than this, and that the narrative point of view is not so self-satisfied as this notion of 'personal arrival' might suggest.

Nevertheless, this is a point of departure for looking at character development in the novel, and Andrea is the focus of our analysis. She is in many ways a fictional recreation of Laforet, but her way of seeing herself and her world means that we need to regard her as an artistic, fictional construct who develops according to the pressures, influences and constraints placed upon her by the other characters, the other fictional constructs within the book. Andrea is a sensitive and shy girl, yet with a capacity for sensuousness which will show in her developing relationship with other characters. She is the most crucial character not just because it is her character that is mapped out, but also because the whole account is told by her in the first-person narrative voice. And therefore all the information we glean about Barcelona, the University, the two main households, and all of the other characters, are the result of her perceptions, of her personal and subjective interpretation of the world around her.

To the extent that there is any plot, Andrea is at the centre of it. The novel begins with her arrival in Barcelona at night, and nearly three hundred pages later it ends with her departure for Madrid one year later – significantly, in the morning. The first few pages are important because they introduce us to the eccentric array of characters to be found in the house on Aribau Street. The early descriptions of a murky, badly-lit house, dirty and uninviting, hints at the descent into a figurative underworld, of decay and fear. She first encounters her grandmother, a wispy, decrepit and only half-real character in the eyes of the young girl:

'Lo que estaba delante de mí era un recibidor alumbrado por la única y débil bombilla que quedaba sujeta a uno de los brazos de la lámpara, magnífica y sucia de telarañas, que colgaba del techo. Un fondo oscuro de muebles colocados unos sobre otros como en las mudanzas. Y en primer término la mancha blanquinegra de una viejecita decrépita, en camisón, con una toquilla echada sobre los hombros. Quise pensar que me había equivocado de piso, pero aquella infeliz viejecilla conservaba una sonrisa de bondad tan dulce, que tuve la seguridad de que era mi abuela.'[3]

We meet Román, Andrea's unmarried uncle, who is a curiously ambivalent character. Although he is virtually middle-aged he is quite handsome and attractive to women, is a rather talented painter and musician, and – at least in Andrea's eyes – has had an exciting and mysterious past during the Spanish Civil War. But he is also a rather repellent and spiteful character, who gets his fun out of baiting and tantalising his brother Juan and his sister-in-law Gloria. Juan tries to earn his living by painting, but he is a weak and ineffectual person, without his brother's talent. Gloria appears to be vain and flighty, but this is a perspective that will alter later in the novel when we learn that in fact it is she who supports Juan and their baby son with her rather dubious earnings from the *barrio chino* (the red-light district) of Barcelona.

We also meet Angustias, Andrea's aunt and distinctly the old maid of the family. She is another distasteful character, full of false piety and self-pity. She represents the conservative old guard of Spanish society, the sanctimoniousness and hypocrisy seeping out from a decadent system of values. She has not been able to marry, and by the end of the first section of the novel she leaves the house to begin life in a convent. It is not that she is spiritually devout: she flaunts her religiousness and morality in order to hurt others, and in going into a life of worship she is almost making a virtue out of necessity. She gives Andrea a difficult time in her early days in the house. Although she could have taken on the role of a mother figure towards Andrea, she is in fact something of the wicked stepmother, chiding and recriminating where she might instead have shown compassion, guidance, and understanding. In many ways the values embodied in Angustias are the ones that Andreas sets out to reject in order to become a fuller person.

The quest to find herself outside of this oppressive household takes place in the form of Andrea's friendship with Ena. Ena comes from an altogether more enlightened background, a bourgeois family that breathes education, music, light, and stability, in contrast to the symbolism of shadow and darkness used to evoke the household of the Calle Aribau. In fact, at one point, Andrea feels that Ena possesses everything that she herself lacks: 'Me hizo sentirme todo lo que no era: rica y feliz'.[4] Interestingly, Ena's mother Margarita will also come to have a maternal role for Andrea by the end of the book, again contrasting with the need for a mother figure that was not fulfilled by Angustias in the Aribau household. Ena, then, is Andrea's ideal other self. And, just as she reacts against and flees from one house, that of her own family, so does she aspire to be part of the house – the world – that Ena and her family inhabit.

Even having said that the novel centres around Andrea, as we look at the interplay between the different characters it is also possible to suggest that her development can be seen in terms of action and reaction with the characters around her, and sometimes they are presented almost as functions of her perceptions. Barry Jordan, in his recent Critical Guide to *Nada*, has commented on how the characters in the novel are 'not presented as distinctive, highly individualised, complex figures, but as representatives of certain social, generational and class groups'.[5] This is an aspect we have already touched upon; for example, Angustias representing the faded religious rituals of a decadent Spain. One sees also in the antagonism between the brothers, Juan and Román, something like a Cain and Abel theme which also resonates with the split in society manifested by the Spanish Civil War. That there is an element of allegorical symbolism to be found in the characters is, I think, fairly clear. What is more interesting is what Jordan then goes on to say, that the characters are presented '... furthermore as projections of the narrator's fears and fantasies. The characters are her way of dramatising those forces and impulses which both attract and repel her and which offer certain options for behaviour.'[6]

And so Andrea seems to present characters to the reader on the basis of their value in attracting her (for example, Román) repelling her (Román again), providing her with a role model (Ena), giving her an oppressive force to react against (Tía Angustias). Again, as Jordan puts it: 'Overall, the characters are what she cannot be, but would like to be or what she is afraid of being; they represent her fears and wish fulfilments and these are put into motion through her fertile literary imagination.'[7]

Structure

As we have said, the novel begins with Andrea's arrival in Barcelona by night, and ends with her departure for Madrid one year later, in the morning. Although the Barcelona experience lasts a year, it is still a finite experience that the older, more mature, Andrea can look back on and re-evaluate. We shall return to this issue in due course.

Basically the structure of *Nada* seems straightforward enough in most respects. There are a total of 25 chapters, separated into three sections, Parts 1, 2 and 3; and, although the actual chronology is presented rather vaguely, the progression of the action does follow a fairly discernible movement through the year that the novel describes. In spite of this progress, not a great deal happens, and the book is largely, an uneventful, baggy, almost plotless narrative. The only narrative thread clearly sustained is the presence of Andrea herself. The first two parts, which take up the bulk of the novel, contrast the two worlds that Andrea inhabits, and these are experienced in the form of two houses, two families. The depressing atmosphere of decadence, petty squabbles, infighting and repression in her own family, and in pointed contrast with this the liberating element supplied by her friendship with Ena and her introduction to Ena's family. This new connection marks the path to liberation for Andrea, leading at the end of the novel to her escape to a new life in Madrid.

But is this liberation at the end of the novel so convincing and unequivocal? Does Andrea really come away from the experience a fuller and richer person, now ready to embark on a more fulfiling life far away from the Calle Aribau? Andrea never quite makes it clear just what she has learned from her harsh experience. Perhaps the text that we hold in front of us constitutes part of the answer. When she reflects on her experience at the end, she seems to think, rather naively, that she has derived no real benefit – literally *nada* – from it all:

'Bajé las escaleras, despacio. Sentía una viva emoción. Recordaba la terrible esperanza, el anhelo de vida con que las había subido por primera vez. Me marchaba ahora sin haber conocido nada de lo que confusamente esperaba: la vida en su plenitud, la alegría, el interés profundo, el amor. De la casa de la calle de Aribau no me llevaba nada. Al menos, así creía yo entonces.'[8]

Here, as on other occasions, we have two narrative perspectives. One from the eighteen-year-old Andrea as she experiences her life in Barcelona, and secondly, the older, more experienced Andrea evaluating her feelings back then from a privileged, retrospective point of view. She often makes a comment about how she felt at a given moment, and then qualifies it with the perspective of wisdom and hindsight. In Chapter 2 she makes this judgment, for example, about Tía Angustias:

'Y la juzgaba sin ninguna compasión, corta de luces y autoritaria. He hecho tantos juicios equivocados en mi vida, que aún no sé si éste es verdadero.'[9]

So Andrea's more mature self filters her earlier perceptions, and even casts doubt upon their reliability. We might begin to wonder just how much of the story is a 'true' reflection of what happened to her and how much is recreation, reconstruction. I think we must also call into question that the novel simply charts the process of liberation and growth into maturity, with Andrea as the young heroine who makes good. Firstly, Andrea does not really do anything to get out of her miserable position living with her family in Barcelona. It is the external factor of Ena and her parents that creates the means of escape. And then, is she really destined to be so happy in her new life after all? Much earlier in the novel, she hinted that, at least in her life, happiness is an experience that is destined to be short-lived. When she is rebuked by her grandmother in Chapter 6 for giving away her handkerchief to Ena as a present, she feels that for every pleasure there is an ensuing sadness:

'Pensé que cualquier alegría de mi vida tenía que compensarla algo desagradable. Que quizás esto era una ley fatal.'[10]

Although there is an understandable tendency to see the novel as a linear narrative progression, and therefore a type of positive and optimistic journey into the future, there is also some evidence to suggest a circularity in its structure. At the beginning Andrea is returning to Barcelona seeking to recover a childhood dream of the way she remembers things. And what happens? She discovers an existence of mean-mindedness and squalor that now exists on the Calle Aribau. At the end of the book, she has that same sense of optimism, that she is escaping to something better; but could she be stepping into another period of disillusionment?

Conclusion

The novel is enigmatic and elusive in this respect, because we never get to know. This is one of the fascinating things about the text. In the end, who is Andrea, and what is her story about?

The novel is *tremendista* up to a point, in that it reflects something of the despair and disillusionment of the post-war Spanish malaise – the poverty, spiritual torpor, and wretched living conditions felt by so many. It is also a form of confessional literature, with Andrea working out her hopes and fears, exorcising the demons of her past memory by piecing together her own story. But does she find fulfilment, or a new identity? At the end of the novel she still seems to be a passenger, a spectator, just as she was at the beginning. Andrea does at least succeed in avoiding Tía Augusta's prescription of the choices in life open to a woman, namely, getting married, or going into a convent. But where does Andrea go? Are the sentiments she feels at Pons's party indicative of a more general view of her life?

'Me parecía que de nada vale correr si siempre ha de irse por el mismo camino, cerrado, de nuestra personalidad. Unos seres nacen para vivir, otros para trabajar, otros para mirar la vida. Yo tenía un pequeño y ruin papel de espectadora. Imposible salirme de él. Imposible libertarme.'[11]

And why is she writing this memoir that for us constitutes the novel we are reading? Could it be that writing is a form of escapism for Andrea, a way of finding her identity through a recreation of experience in literature? Could it be that all is not well with her new life in Madrid, and that we are reading the account of an Andrea who is still in search of herself?

To return to my opening question, which asked to what extent we might agree with Geoffrey Ribbans' feeling that *Nada* is a novel which reflects the dreariness of the era in which it was written, and which now seems to have lost most of its impact. I am inclined to disagree. Laforet's novel indeed reflects a turbulent society in decline. But the conflict of the Civil War and its aftermath was very much a reality for all Spaniards, and its effects were to be felt for many decades, in the difficult years of the 1970s and early 1980s. Spain is striding confidently into the 1990s as a democracy, but it is still a young democracy with much to learn, and a past that will not easily be forgotten. *Nada* is about remembering, and the possible distortions of memory. It is about the trials of passing from adolescence through into adulthood. It is about trying to make sense of the past, and about venturing into the future. To my mind, it is still an engrossing and thought-provoking novel about things that still matter to us, and surely always will matter.

Notes

1. *Spain, A Companion to Spanish Studies*, ed. P. E. Russell, 1977, p. 422.
2. *The Oxford Companion to Spanish Literature*, ed. Philip Ward, 1978, p. 314.
3. Carmen Laforet, *Nada*, pp. 13–14. All page

references are to the Destino edition of 1945, of which there have been innumerable reprints.
4. Ibid. p. 70.
5. Barry Jordan, *Laforet: Nada*, Grant & Cutler, 1993, p. 30.
6. Ibid. p. 30.
7. Ibid. p. 30
8. Op cit. p. 302
9. Op cit. p. 27
10. Op cit. p. 75.
11. Op cit. p. 229.

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A case for teaching *la nueva narrativa española*

Carlota Larrea University of Luton

During a recent conference at the *Instituto Cervantes* in London, Rosa Montero, the Spanish journalist and writer, gave an overview of some of the changes she has observed in Spanish society since the advent of democracy. In the cultural sphere, there was one aspect that Montero highlighted as positive: after 1975, Spaniards began to buy and read books by Spanish authors, particularly contemporary authors, and made Spanish writers top the best-seller lists. After years of lack of public interest and of editorial neglect, Spanish writing, particularly novels, became popular and even profitable in Spain. This phenomenon was dubbed *la nueva narrativa española*.

Although the term has lost a bit of the hype which surrounded it in the 80s, the number of reviews, articles, dissertations and books published about the writers who have had the bulk, if not the entirety of their work published after 1975 continues to grow. An important contribution to criticism about contemporary Spanish writing comes from volume 9 (and last) of the series *Historia y crítica de la literatura española*, published in 1992 and dedicated to *Los nuevos nombres: 1975–1990*.[1] The editor's decision to continue this series with a volume about literature written in the 15 years after Franco's death justly tries to give credit to the significant achievements in contemporary Spanish writing.

In spite of the difficulty of determining the future standing of most of the work categorised under the label *nueva narrativa*, one can already observe how some writers who have become known after the death of Franco have solidified their reputation, and something like a canon of the *nueva narrativa* seems to be emerging. In spite of this, these writers' work is largely unknown to British readers, translations are hard to come by, and most of their novels are hardly ever taught at British schools, colleges and universities. According to most syllabi, contemporary writing culminates with Camilo José Cela, Miguel Delibes or Juan Goytisolo, and there seems to be hardly anything beyond. This article attempts briefly to introduce interested readers to the critical views about *la nueva narrativa* and to suggest a sample syllabus for teaching it. The importance of these contemporary writers' work has been acknowledged, and I believe they are well worth including in courses on modern Spanish literature. Their work both defies stereotypes about Spain and Spanish writing, and mirrors some of the changes that have occurred in our country.

Historical and social background

But first of all, what exactly is *la nueva narrativa española*? A lot of critics, and some of the writers grouped under such label, have expressed their scepticism and misgivings about it, even though most agree that, indeed, the phenomenon of *la nueva narrativa* did exist. The term was first used to describe the remarkable change in the Spanish publishing scene in the late seventies, when the literary market was flooded with new works of narrative fiction. The label was applied to the work of young writers and not so young writers who had not had the chance to publish during the Franco regime. Before 1975, Spanish writers had been eclipsed first by censorship, then by the Latin-American *boom*, or simply had not attracted the greater public's interest as they were involved in the difficult literary experimentation common in the sixties.[2] Coinciding with the *apertura* and with democracy, Spanish novels filled Spanish book shops, and since Spain was becoming 'fashionable' in the rest of Europe, translations of some of these works even reached foreign book shops.

This phenomenon, together with the *movida madrileña,* attracted considerable attention in the media, which was eager to reflect the widespread excitement about the resurrection of Spanish culture. Soon, articles appeared in newspapers and magazines dealing with the new writers, and literary supplements became a common addition to most national newspapers. This change in the cultural arena was not immediate, though. During the first years of the transition, after the disappearance of censorship, Spanish readers were most interested in non-fiction, in informative texts and works that dealt with recent political history. In the first years of democracy, 'the daily press and magazines were the winners and fiction the big loser.'[3] Nevertheless, some seminal titles appeared during this period, and the period of quantitative splendour and of critical optimism really began towards the end of the 70s.

Most recent articles devoted to the 'new Spanish narrative' begin with a sociological analysis of the contemporary scene, and highlight the extraliterary factors that are thought to have contributed to the high public profile of this phenomenon. Obviously, the advent of democracy and freedom of expression was the overarching framework within which writers could again create. More specifically, several large publishing houses made a concerted effort towards giving the *nueva narrativa* the resonance it deserved. Alfaguara, Planeta, and particularly Anagrama (all three have by now long-standing series devoted to contemporary Spanish writing) played an important role in the creation of this phenomenon by enthusiastically publishing titles by young or not so young writers. Literary prizes also proliferated and gave contemporary writing added publicity: official prizes (*Premio Cervantes, Premio Príncipe de Asturias, Premio Nacional de Literatura*), prizes given out by publishing companies (*Premio Nadal, Premio Planeta, Premio Herralde, Premio Plaza y Janés*); and the *Premio de la Crítica,* the only one that does not entail any financial award. Writers often appeared on TV and published columns in newspapers, in short, became public figures. 'Cultural industries' were alive and kicking after so many years of cultural monotony and repression. Social and cultural changes went hand in hand, and a cultural 'market' began to function in an effective way.

Critical views

Although lists of new authors and new novels were easily to be found in cultural supplements, critical appreciations have taken slightly longer to appear. Critics shared the excitement about the new writers and tried to come to terms with the exuberance of the post-Franco literary scene. The shared view is that *la nueva narrativa* is not a literary movement in the sense of a relatively homogeneous group of writers who share a view of literature and a common poetics. *La nueva narrativa* exists as a chronological phenomenon, but definitely not as a literary one.[4] Writers grouped under this term not only create vastly different works, but belong to different generations. Thus we find Javier Tomeo, who was born in 1932 and published his first novel *El cazador* in 1967, as an important exponent, together with Antonio Muñoz Molina, born in 1956, and whose first novel *Beatus Ille* was published in 1986. Constantino Bertolo identifies four groups of writers who are part of the contemporary literary scene: (1) *narradores de la posguerra,* such as Camilo José Cela and Miguel Delibes; (2) *generación del realismo,* with writers such as Carmen Martín Gaite and Juan Marsé; (3) *escritores de la ruptura con el realismo,* headed by Juan Benet; and (4) *los nuevos narradores.*[5] Other critics use strictly historical divisions and set up four chronological milestones, with phases beginning in 1936, 1950, 1968 and 1980. Such generational diversity adds another layer of confusion to the contemporary Spanish literary panorama and to the term that concerns us. In the suggested syllabus which follows, I will focus on writers who have published most of their work after 1975, purposely leaving out important figures who, in spite of belonging to the contemporary scene, do not strictly belong to the 'new narrative'. I would argue that the term should only be applied to authors whose main body of work has been published after 1975, and it is those who deserve to be more widely known outside Spain.

Critics often discuss how 'new' this 'new narrative' really is. Tracing back the development of Spanish writing after the Civil War, two trends are distinctly recognisable and have already been briefly mentioned above. (1) In the 40s and 50s, most narrative works came under the heading of the so-called 'social realism', a type of writing that dealt with Spanish society at large, the relationship of the individual to society, the exploitation of the working class or the corruption of the middle class in a straightforward style with autonomous characters, plenty of dialogue, and an omniscient but unobtrusive narrator. Camilo José Cela's *La familia de Pascual Duarte*, or Juan Goytisolo's *La Barraca* have come to be considered exemplary of this trend. (2) By the sixties, this type of writing seemed to be exhausted and writers were looking for new narrative techniques. European modernism as well as the Latin American *boom* reached the Spanish scene and writers began to experiment with language, point of view, narrative structure, and characterisation, effectively disintegrating traditional storytelling. In terms of theme, a shift from the public to the private could be observed. Juan Benet was often singled out as the main exponent of this type of experimental writing in Spain. In many cases, writers evolved from one trend to the next, and both Cela and Goytisolo produced experimental and innovative works that stood in contrast to their realistic writing of previous decades. Also, in some cases experimental features were used simply as a disguise for social criticism that was made difficult by the existence of censorship.

A new turn in literary production could be detected after 1975, and it was called *«la vuelta a la narratividad»*. After a decade of experimentalism in literature, writers seemed to be mainly concerned again with 'telling a story'. As Enrique Murillo points out, the main characteristics in the latest literary production are: the dominance of narration, an absence of didacticism, social criticism and political compromise, and the abandonment of experimentation.[6] This return to plot after over a decade where experimentalism predominated in 'serious literature' did not necessarily imply a return to realism, since fantasy and the re-emergence of sub-genres are important aspects of contemporary writing. The most prominent feature of the contemporary Spanish novel is therefore a new interest in entertaining the reader, in emphasising plot over experimentation with language, often using techniques of sub-genres such as detective or mystery stories. The emphasis is still on the private sphere and existential matters, but approached with irony and humour. All these elements have no doubt contributed to the popularity of contemporary Spanish writing, and reflect Umberto Eco's 'rediscovery of plot and of enjoyability'[7] as characteristics of post-modern literature.

Sample course

I would now like to suggest a sample course that would introduce students of Spanish who are already familiar, after studying for their A-levels, with writers of the post-war generation such as Camilo José Cela and Carmen Laforet, to more recent Spanish writers. It should be emphasised that the course would be an introduction to a phenomenon characterised by its thematic and formal freedom. The selection of titles is mainly based on the recognised solid reputation of the authors included, all of whom have become known after 1975 and who continue to publish novels regularly and have built up by now a considerable œuvre. Rather than choosing a chronological approach that would begin with a work published in 1975 (*La verdad sobre el caso Savolta*) and finish with one published in 1989 (*Todas las almas*), a selection of works could be organised into four groups that reflect important strands in contemporary writing.

1. La vuelta a la narratividad y el resurgimiento de los subgéneros

The 'pact with the public' mentioned above is often based on the use of techniques of popular writing, such as detective or crime fiction and the re-emergence of subgenres has indeed been quite remarkable. Writers Andreu Martín and Juan Madrid have used the techniques associated with detective or crime fiction in a conventional manner, whereas other writers, such as Eduardo Mendoza or Antonio Muñoz Molina, apply those techniques to add suspense and rhythm to the narration.

A course on the 'new narrative' could begin with what has been considered the breakthrough novel of this 'movement': *La verdad sobre el caso Savolta* (Eduardo Mendoza, 1975). This novel has been considered the first example of the 'new Spanish narrative', and immediately conquered both critics and public. Mendoza was successful in combining experimental and innovative narrative techniques with a thrilling and suspense-full storyline that also managed to present a brilliant overview of all strands of Catalan society at the turn of the century. A popular author who has done a great deal to help detective fiction be considered more than just a subgenre is Manuel Vázquez Montalbán. *La rosa de Alejandría* (1984) belongs to the series featuring Pepe Carvalho, detective-gourmet. His investigations to solve a murder mystery take him to Albacete and to Valencia, and Vázquez Montalbán combines suspense with social criticism as through Carvalho's eyes we are confronted with assorted Spanish social ills. In *El invierno en Lisboa* (*Premio Nacional de la Crítica*, 1987), Antonio Muñoz Molina also uses the techniques of popular subgenres (detective fiction and the aesthetics of *film noir*) to create an entertaining story that transcends its popular frame of reference and becomes a *Bildungsroman* and a meditation about of love and art.

2. Nueva narrativa de mujeres

The great number of women writers has been a welcome characteristic of the 'new narrative'.[8] Esther Tusquets is possibly the writer who has received most critical attention.[9] *El mismo mar de todos los veranos* (1978) is the first of a trilogy that continues with *El amor es un juego solitario* (1979) and *Varada tras un último naufragio*. (1980) Tusquets writes a dense, baroque, and difficult style, with a profusion of subversive allusions to myths, fairy tales and other literary works. Tusquets is as interested in exploring human relationships as in subverting the male literary tradition. Characteristic of her work are unconventional relationships, most often lesbian affairs, affairs of older women with younger men, or triangles. The highly charged erotic narratives Tusquets creates are frequently stories of obsessive, passionate love of one person towards a more distanced partner, who always in the end rejects the unconventional relationship and returns to a bourgeois, acceptable life-style. If Tusquets prose is heavy with cultural and literary allusions, Rosa Montero's *Crónica del desamor* (1979) is the opposite. As its title reveals, this novel is a chronicle of disenchantment written in an almost 'journalistic' style. Montero's first novel is a straightforward account of the life of Ana, a single mother, and of the disappointments she and other women friends have to suffer in their personal and professional lives due to sexist attitudes predominant in Spanish society. These two works reflect two strands of 'feminist' writing, one concerned with portraying directly the condition of women in Spain, the other interested in analysing and debunking cultural and literary myths that have created false and damaging images of womanhood. Somewhere in between falls Adelaida García-Morales' *El silencio de las sirenas* (1985), which won the prestigious *Premio Herralde de Novela*. On the surface, the novel is the story of the *amour fou* felt by Elsa, a woman living in a remote village of Southern Spain, for a man she met just once. But at another level the novel deals with women's voices and women's writing. It is María, another woman who arrives at the village to work as a teacher, who listens to Elsa, reads her letters and diaries, and becomes the recipient of the discourse addressed to Agustín. Elsa is a text that María has to deconstruct and then reconstruct for the reader. García

Morales inquires into the relation between fiction and reality and analyses the role of gender in our experience of these concepts.

3. Novela y metaficción

Following the tradition that began with Don Quijote, these are novels that highlight the fictional nature of the work presented, and probe the processes and techniques of writing while questioning the relationship between fiction and reality, and writer and text. The novels chosen here do not engage in abstruse experimentation or theorisation, but tell a story that can also be read as a comment on literary creation and consumption. Javier Tomeo's *El castillo de la carta cifrada* (1979) can be read as a comment on the relationship between writer and text, and as a parody of the difficulty of some contemporary writing. Tomeo's novels have been called anti-novels, since they subvert the conventions of this genre. *El castillo* is a quite idiosyncratic but entertaining monologue of a crazy marquis who lives in his castle with a butler. The marquis begins with specific instructions for the butler to deliver a letter to another nobleman in another castle, but the monologue then becomes a paradoxical declaration of the human need to communicate with others and the impossibility of doing so. The text is also a comment about the process of writing, about the unreliability of words, about the importance of imagination and the role of the writer in contemporary society. Similar themes surface in Juan José Millás' *El desorden de tu nombre* (1988). The protagonist is writing a novel called *El desorden*. He meets a promising young writer who gives him some short stories to read which always deal with murder and adultery. He is planning to murder his lover's husband. The self-referentiality of this work does not slow down the narration, which is a love story, a murder story, a comment on literature and writing, as well as a depiction of contemporary professional anguish.

4. Novela intimista o existencial

The course could be completed with novels that explore contemporary existential problems, very often narrated in the first person. In *Historia de un idiota contada por el mismo o El contenido de la felicidad* (1986), Felix de Azua focuses on the narrator's search for happiness and fulfilment in contemporary society and his necessary disenchantment when he realises the impossibility of his search. But Azua deals with the emptiness and absurdity of human existence from a humorous perspective. Looking for happiness makes you an 'idiot', concludes the narrator after retelling the different attempts he made from childhood to adulthood. Friendship, love, political commitment, career are tried and discarded, and the novel is a humorous but disheartening reflection of a generation that fought for but then became disillusioned with social and political change. The same reflective tone is obvious in Javier Marías' *Todas las almas* (1989), which might have an additional interest for British students since it is set in Oxford, where the protagonist spent two years teaching Spanish literature. The novel is a reflection of the burden and influence of the past on the present, and of the difficulties of contemporary relationships, not only between woman and man, but also between friends and family members.

A course of this nature does not aim to be comprehensive, and other important writers such as Alvaro Pombo, Lourdes Ortiz, or Jose María Merino have not been mentioned. But it should serve as a starting point for students to continue exploring the variety to be found in contemporary Spanish writing. Students will surely enjoy these novels that, as John Barth puts it, can 'rise above the barrier between realism and irrealism . . . pure and committed literature, coterie fiction and junk fiction',[10] in short, between art and entertainment. They are enjoyable and readable novels that nevertheless address important themes. These writers deserve to become known to students of Spanish and contemporary Spain, as the new voices that have emerged to reflect the dynamism and colour of Spain today.

Notes

1. Villanueva, Dario, *et al.*, *Los nuevos nombres: 1975–1990*, vol. 9 in *Historia y Crítica de la*

Literatura Española, ed. Francisco Rico (Barcelona: Editorial Crítica, 1992) The volume is an extensive compilation of some of the articles and reviews published about the new writers and contains useful overviews by Dario Villanueva, Gonzalo Sobejano and Santos Sanz Villanueva.

2. Llamazares, Julio. 'La nueva novela española', *El País*. 4.6.1991
3. Soldevila Durante, Ignacio. 'The Spanish Novel, 1975–1985', in *Literature, the Arts and Democracy: Spain in the 80s*, ed. Samuel Amell (London: Association of University Presses, 1990).
4. Conte, Rafael, *et al.* 'Poco de nuevo: Narrativa española', *El Europeo*, 16, Octubre 1989.
5. Constantino Bertolo, 'Introducción a la narrativa española actual', *Revista de Occidente*, 98–99.
6. Enrique Murillo, see above, *El Europeo.*
7. *Postscript to The Name of the Rose New York,* (New York: Harcourt Brace Yovanovich, 1984).
8. See Brown, Joan L. (ed.), *Women Writers of Contemporary Spain: Exiles in the Homeland* (London: Associated University Presses, 1991), and Janet Perez, *Contemporary Women Writers of Spain* (Boston, Twayne Publishers, 1988).
9. There is an annotated bibliography about Tusquets' criticism in *The Sea of Becoming: Approaches to the Fiction of Esther Tusquets,* ed. Mary S. Vasquez (New York: Greenwood Press, 1981).
10. 'The Literature of Replenishment: Postmodernist Fiction', *The Atlantic*, 245. 1 (1980).

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A escritura potente de Clarice Lispector

Simone Greco Madrid e São Paulo

Em 1944, aos dezenove anos, Clarice Lispector publica sua primeira obra. *Perto do coração selvagem* provoca de imediato a reação positiva da crítica, surpresa com a maturidade de uma escritora tão jovem, capaz de criar um romance original, com um estilo absolutamente pessoal, repleto de idéias e, principalmente, uma obra sem precedentes no marco da literatura brasileira

O modernismo tinha surgido no Brasil em 1922, com a *Semana de Arte Moderna de São Paulo*, organizada por um grupo de jovens artistas com ânsias de renovação e influenciados pelos movimentos de vanguarda europeus. Com obras como *Macunaíma e Memórias sentimentais de João Miramar*, Mário e Oswald de Andrade, os principais nomes do Modernismo brasileiro, realizaram inovações de caráter formal, que não correspondiam, entretanto, a uma reformulação temática e a instauraçao de uma nova visão-de-mundo. Rejeitaram o academicismo da língua, afastada da realidade brasileira, e introduziram em suas obras a fala popular. A linguagem ganhou veracidade, perdeu o tom erudito, mas a temática continuou atada a uma espécie de nacionalismo, que impedia o surgimento de uma literatura realmente moderna.

Quando surge *Perto do coração selvagem*, observa-se ainda no ambiente literário «modernista» a sobrevivência do romance regionalista, preocupado com a relaçao do homem com seu meio ambiente. Com seu romance, Clarice afasta-se definitivamente da problemática nacional e será a primeira em promover a internacionalização da literatura brasileira. A escritora faz a primeira viagem a terras ainda inexploradas: mergulha na interioridade do homem, introduz a análise psicológica dos personagens, criando o primeiro romance realmente moderno da literatura brasileira, em forma e conteúdo.

O desejo de ruptura do Modernismo

Como todas as obras do Modernismo, a escritura de Lispector se caracteriza, nesse momento, por um desejo de ruptura e pela busca de um novo tipo de expressão. A biografia linear de um herói, em luta com o meio social – relatada pelo romance do século XIX – será substituída pela «narração» da memória, das percepções, da sensibilidade de um anti-herói, em constante busca de si mesmo. Busca que se dará não mais no nível do concreto, da exterioridade, do mundo social: ocorrerá em sua interioridade sensível, nas malhas do seu inconsciente. Esse novo protagonista buscará, dentro de si, um mundo perdido: sua verdadeira autenticidade.

Clarice Lispector coloca o romance brasileiro a par do Modernismo literário existente em outros paises. Trabalha com a memória proustiana, procurando recuperar um passado perdido, não através de uma vontade consciente e racional, mas sim através da irrupção inconsciente da memória. Em sua obra também emerge o fluxo de consciência de Joyce, uma consciência não ordenada, nem ordenadora, mas que capta os pensamentos fragmentários originados da relação do homem com o mundo e consigo mesmo. E, basicamente, a escritora se guiará pela mutável sensibilidade woolfiana, atenta às percepções do ser.

Perto do coração selvagem e alguns romances posteriores, entre eles *O lustre* e *A maçã no escuro*, relatam o mergulho dos personagens no seu passado e seu reencontro com emoções e imagens significativas, com momentos que os marcaram profundamente, como se ali houvesse um mistério a ser desvendado. Ao mesmo tempo, a revisão do passado coincide com a busca de um novo caminho no presente – aparece o desejo de ruptura, a desconstrução – , mais próximo dos desejos e do selvagem coração da vida.

Joana, protagonista de *Perto do coração selvagem*, e Martim, protagonista de *A maçã no escuro*, como tantos outros personagens de Clarice, possuem uma característica comum: seu desejo de ruptura com a vida inautêntica e a busca de um novo caminho. Para isso, cortam com seu passado: Joana e Martim libertam-se de seus casamentos. O simbolismo deste corte é evidente: Clarice realiza uma critica sócio-cultural. A cultura nos transforma em seres inautênticos, encobertos por máscaras. A sociedade nos transmite normas de comportamento e formas de vida, que, na verdade, ocultam os desejos do ser e afastam-no de sua natureza. A herança cultural e social transformam-nos em nomes sem conteúdo, em robôs mecânicos sem possibilidade de autenticidade. Vivemos por e para valores impostos, que assimilamos como se fossem a verdade, perdendo o nosso ser. Por isso, os personagens de Clarice tentam romper com o mundo herdado e recuperar sua verdadeira essência. Essa ruptura aparece também na busca de uma linguagem nova e redentora, que traduza as verdades do ser e afaste-se das mentiras-palavras impostas. Procura que, no entanto, termina quase sempre em fracasso.

A iluminaçao e o mutismo

Tanto nos romances como nos contos – *Laços de família, Felicidade clandestina, A legião estrangeira* – podemos encontrar um caminho que se repete: vivendo seu cotidiano burguês – quase todos os personagens de Clarice pertencem a essa classe social –, um fato inesperado irrompe, alterando a percepção rotinária do mundo e ampliando a consciência. De repente, um acontecimento banal – como a visão de um cego mascando chicletes, a fuga de uma galinha que seria a comida do almoço, a contemplação de uma barata – liberta os personagens das malhas do adormecimento letárgico burguês, abrindo-lhes a porta da existência. Trata-se de um breve instante de iluminação, durante o qual se vê a vida como nunca antes e se abre caminho para o inesperado. Neste corte com a realidade cotidiana, os personagens realizam um salto ontológico: há uma conscientização e um mergulho ao fundo da percepção, através da confrontação com o Outro. Então emerge a Verdade: aparece o oculto do ser, a consciência do Oculto. Dá-se o desvelamento do Ser. E nessa nova Verdade, nessa inescrutável liberdade, os personagens reconhecem o perigo. *Saber* é a tentação e pode conduzir à loucura.

Nessa iluminação existencial, o ser percebe que o cotidiano é um vazio: nasce a angústia. Mas antes que a angústia apareça e os personagens se refugiem novamente na sua vida cotidiana, ocorrerá, nesse momento privilegiado, uma visão primordial. Os personagens descobrem outro «nível» da existência, o nível mitico, e retornam à origem da Vida, onde se sentem indefensos, confrontados com o perigo latente da existência, mas onde reside a verdadeira existência. Depois desta iluminação, produzir-se-á um mutismo nos personagens, incapazes de relatar sua experiência ontológica através da linguagem.

Alguns contos ou romances finalizam com o mutismo e a posterior retomada, por parte dos personagens, da vida cotidiana. Outros tentarão expressar-se, e encontrar-se-ão com a carência de uma linguagem profunda, que possa exprimir com autenticidade o Ser. A obra de Clarice se converterá no relato do fracasso da palavra. Sua escritura caminhará para o silêncio: a Verdade se localiza antes do pensamento e da linguagem. A escritora definirá sua obra como a «tentativa fracassada de alcançar o que existe» (Oliveira, 1982). A linguagem será meio de expressão e, ao mesmo tempo, objeto de análise. Os romances serão a constante auto-análise/autocrítica dos personagens em busca de sua autenticidade, também a reflexão sobre a linguagem.

A visão-de-mundo de Clarice Lispector relaciona-se intimamente com a problemática da filosofia existencial. No entanto, na confrontação com a angústia e o vazio, haverá uma resposta que a afasta do existencialismo. Este encontra-se com o absurdo da vida humana, com a inexistência de um destino que organize e explique a vida do homem e, frente ao absurdo e à Nada, sua resposta será a necessidade de criar o sentido que a existência não possui, chegando à liberdade fundamental. Clarice dará uma resposta diferente, num romance que supera o fracasso e o recolhimento do ser na proteção alineante de sua cotidianeidade.

A religiosidade redentora de A Paixão segundo G.H.

Essa resposta aparece em *A Paixão segundo G.H.* Este é o primeiro romance que Clarice escreve em primeira pessoa, fato que lhe outorga maior liberdade criativa, permitindo ao personagem uma incessante investigação da sua interioridade. A *Paixão* caracteriza-se por ser uma escritura de transição: comporta rasgos do Modernismo, com o qual romperá, transformando-se [illegible] uma escritura Pós-Moderna. Inserta no Modernismo, esta obra parte de um desejo de ruptura com o passado, cujo resultado será o aparecimento do novo. Clarice realiza aqui dois movimentos: primeiro a desconstrução, logo, a construção.

G.H., a protagonista, rompe com sua vida passada através de um fato iluminador: sua confrontação com uma barata (vimos antes que nas obras de Clarice dá-se, como «regra geral», um acontecimento inesperado que descortina a realidade íntima das coisas). Pertencente a uma classe social alta, G.H. – as duas iniciais de um nome que não á revelado – vive sozinha num apartamento de luxo, não trabalha, é escultora amadora e é servida por uma empregada. Clarice reduz o espaço da narrativa a um único âmbito, o apartamento de G.H. – principalmente o quarto da empregada, Janair, que se demitiu e já não trabalha para G.H. A narrativa também será mínima: tomando seu café-da-manhã, G.H. decide limpar o quarto da empregada – ja que supõe que está sujo. No quarto, abre a porta do guarda-roupa e entrevê uma barata, que decide matar, mas não consegue, detendo-se na contemplação do inseto. Este último será o fato essencial da narrativa, a força motriz da *Paixão*. Por outra parte, o tempo durante o qual se desenvolve a narrativa também é mínimo: no dia seguinte à sua experiência com a barata, G.H. relata os «acontecimentos» que ocorrem em apenas 24 horas.

A «açao» básica dá-se na consciência da protagonista, que, num despertar radical, liberta-se da sonolência anterior e mergulha em busca da profundidade máxima de seu ser e de uma compreensão da vida que transcende seu ego. A literatura moderna – a escritura de Clarice – afasta-se da realidade concreta e paupável do mundo exterior e encontra o conteúdo da narrativa moderna no interior do indivíduo. Lispector era absolutamente consciente deste «método»: «Meus livros felizmente para mim não são superlotados de fatos, e sim da repercussão dos fatos nos indivíduos.» (Borelli).

Num primeiro momento da *Paixão*, temos a uma G.H. que rompe vínculos com seu mundo burguês e seu sistema de valores, explicitado na obra por algumas palavras-chaves que determinavam sua vida. Beleza e ordem são dois conceitos que guiavam a protagonista, protegendo-a do feio, do caótico e das forças primárias da existência. Depois de sua experiência com a barata, G.H. descobre que vivia em estado de mornidão, sempre à superfície, suave e estéril, temendo tocar qualquer profundidade potente que rompesse sua harmonia/adormecimento. G.H. ocultava-se detrás de sua máscara e há muito tempo tinha perdido o contato com sua natureza.

Ao entrar no quarto de Janair, a casca que protegia G.H. da existência começará a romper-se. Primeiro abalo: o quarto da empregada está limpo e ordenado, G.H. percebe que seus valores não passam de pré-conceitos (crítica social de Clarice, que questiona os valores/pré-conceitos da burguesia). Mas o momento de iluminação ainda está por chegar: quando G.H. vê a barata, o nojo sobe-lhe à boca, mas ao invés de fugir, irá penetrar num outro nível da realidade. A protagonista vê a barata como um dos primeiros animais da terra e transforma-se em guerreira, ao decidir «lutar» contra o inseto, rompendo com seu adormecimento morno de burguesa. A protagonista volta às origens e sente-se como os primeiros homens nos primeiros dias da terra, penetrando dessa forma no nível mítico. No entanto, esse momento de iluminação não será, como nas obras anteriores de Clarice, um breve instante seguido de uma volta ao cotidiano protetor. E é aí que Lispector rompe com o modernismo, abandonando a crítica e a autocrítica típicas dos personagens modernos. que destroem o mundo ao redor, sem saber como reconstruir um novo.

Clarice dá um salto e se libera da modernidade. Depois de um primeiro golpe para matar a barata, G.H. observa que o inseto ainda vive e, ao ver sua «cara», transcende o nivel mítico e sua compreensão da realidade sofre um aprofundamento. Surge a contemplação mística: a barata – descobre G.H. – é um ser, composto pela mesma matéria sutil da qual ela, e todo o universo, estão compostos. A barata, G.H., todo o cosmo são o mesmo: a matéria básica, a essência Por isso G.H. decide comer a massa branca que sai do interior da barata esmagada: a protagonista quer comungar com o universo. E desmaia.

Todo seu discurso posterior será um êxtase. A adoração deste Divino desocultado, totalmente antagônico à divindade cristã: um divino despersonalizado, material e espiritual, que é o universo inteiro. A descoberta máxima de G.H. é o não-humano: a protagonista renuncia à sua humanidade, para viver a verdade da matéria divinizada, onde não há espaço para o ego, nem para o espírito individualizado do cristianismo.

Clarice liberta-se do discurso crítico do modernismo e, depois da desconstrução, realiza uma construção difícil: a morada do homem será o não-ego, a impessoalidade, o reconhecer-se matéria-viva e sutil. Desta forma, Clarice abre-se ao pós-modernismo literário, que recupera a religiosidade expulsa da vida do homem moderno, em jogo constante com seu ego. Uma religiosidade que nega o Ocidente e o cristianismo, aproximando-se do Oriente e do budismo. Na *Paixão*, Clarice encontra sua verdade na espiritualidade material e afasta-se definitivamente do mundo exterior, superando a individualidade característica do modernismo no encontro do impessoal.

Como os místicos, depois da experiência indizível, G.H. terá que buscar uma linguagem que possa traduzir sua vivência. A escritura de Clarice alcança um lirismo extremo, transforma-se em prosa absolutamente poética, envolta por metáforas. No entanto, mais uma vez, como nas obras anteriores e posteriores de Clarice, a linguagem não consegue traduzir as vivências do ser em contato profundo com a existência. A linguagem fracassa e dá voltas ao redor desse vazio, desse Nada/Tudo indizível. No final do romance, G H. chega à adoração. Adorar é o único modo profundo que o ser encontra para viver sua verdade.

A potência de uma voz

No entanto, apesar do fracasso da linguagem, não há desistência: a voz literária de Clarice, potente, profunda e original não cessa, suas palavras continuam tentando agarrar a realidade. Depois de *A Paixão segundo G.H.*, a escritora publica outros romances – *Uma aprendizagem ou O livro dos prazeres, Água viva e A hora da estrela* –, um livro de contos, *Felicidade clandestina*, e também literatura infantil – *O mistério do coelho pensante, A mulher que matou os peixes.* Clarice morre em 1977, aos 52 anos, deixando uma obra única dentro da literatura brasileira e influenciando forte-mente as seguintes gerações. Sua escritura ampliou o imaginário da literatura brasileira, abrindo-a para o Novo – primeiro um modernismo revelador da sensibilidade, das percepções e dos movimentos interiores do ser, em busca da autenticidade, logo um pós-modernismo que encontra a autenticidade através da instauração de uma religiosidade mística Clarice realizou uma literatura desperta, através de uma mente criativa e inquieta, uma grande capacidade de expressão, a nível de língua e de conteúdo, ampla e profunda. E por tais razões – e muitas mais – é que Clarice Lispector, ainda hoje, consegue mover o solo e provocar movimento, com uma escritura atualíssima. A potência de sua voz literária, poética de original, permance e instiga, faz sentir e pensar, conjunção máxima da literatura.

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Presentaciones

Neil Hughes University of Central Lancashire

In order to develop communicative skills in their students, it is imperative that teachers not only develop language knowledge, but also introduce students to techniques and strategies of communication.

In an attempt to help teachers of Spanish achieve this objective I present the following model for the teaching of presentation skills. The model was developed after a period of work experience at the Escuela de Empresariales in Oviedo where I observed students with a fairly low level of English achieving excellent results in oral presentations. The model has proved especially useful at the University of Central Lancashire with post A level students studying Business Spanish.

Students are introduced to the model by dividing them into three groups and asking each one to consider one of the following questions:

¿Cómo se estructura una presentación?

¿Cuáles son los componentes necesarios para que una presentación tenga éxito?

¿Cuáles son los aspectos logísticos que hay que tener en cuenta?

Using the students' findings as the basis for the model the lecturer can explain on the overhead projector how to give a presentation in Spanish. Once the model is explained students are required to use it to do a presentation of their own.

The model has proved succesful with Business Spanish students who are required to give product presentations as part of their assessment diet. It has helped them to structure their ideas and overcome anxieties about speaking in public. As a result students at the University have considerably improved their performance in an activity that previously filled some of them with dread.

(A) ¿Cómo se estructura una presentación para que tenga éxito?

El modelo clásico:

1. Saludos/Introducción
2. Exposición de puntos principales
3. Conclusiones
4. Preguntas
5. A continuación

Saludos/introducción

- Saluda y preséntate
- Explica lo que vas a exponer
- Explica cuánto tiempo vas a tardar
- Destaca los puntos principales
- Invita a que te hagan preguntas al finalizar la presentación.

(¡Ojo! Las primeras impresiones cuentan)

Frases útiles

- Permítanme que me presente, soy .... trabajo para .... y estoy aquí para dirigirles unas palabras sobre.....
- En mi calidad de .... me es grato poder presentar ....
- Permítanme – que les hable hoy sobre
  - que les explique cómo funciona
  - que les dirija unas palabras sobre
- Podría explicarles ....
- Quisiera explicarles ....
- Déjenme que les llame la atención sobre ....
- Sólo tardaré 15 minutos ....
- Esto me llevará media hora.........
- He dividido mi presentación en 5 partes principales ....
- Durante mi charla prestaré atención a 5 áreas principales ....

- Si tienen alguna pregunta – no duden en interrumpirme – Estaré encantado/a de responderlas al final de mi presentación.

Exposición de puntos principales
- Encadena tus ideas

Frases útiles

Para introducir el primer apartado:
- En primer lugar ....
- Para empezar ....
- Como punto de partida ....

Para terminar un apartado
- Estos han sido los principales puntos ....
- Esto es todo lo que tengo que decir sobre ....

Empezar un nuevo punto
- Ahora vamos a seguir con...............
- Ahora me gustaría examinar/tratar...
- Pasemos al siguiente punto...............
- El siguiente punto que me gustaría tratar es ....

(¡Ojo! Hay que comprobar que te entienden)

Para referirte a lo que acabas de decir
- Como ya dije al principio ....
- Les dije antes que ....
- Como ya he dicho ....
- Como ya he mencionado antes ....

Para referirte a lo que vas a decir
- Trataré el asunto más adelante.
- Volveré a este punto dentro de unos minutos/en seguida
- Hablaré sobre esto en la siguiente parte de mi presentación.

Conclusiones
- Resume los puntos principales

Frases útiles
- Me gustaría ahora resumir los puntos principales ......
- Esto es todo lo que tengo que decir por ahora ......
- Creo que esto cubre todos los puntos principales ....
- Y con esto finaliza mi presentación ....
- Gracias por su atención .....

Preguntas
- Invita que te hagan preguntas.

Frases útiles
- Y ahora si tienen alguna pregunta estaré encantado de responderlas.
- ¿Alguna pregunta?

A continuación

Frases útiles
- Como verán Vds. en la literatura/la publicidad/los catálogos que tengo aquí ....
- Si a alguien le interesa probar el producto/recibir más información sobre ....

(B) ¿Cuáles son los componentes necesarios para que una presentación tenga éxito?

1. La organización eficaz de la información
2. La exposición eficaz de la información
3. El uso eficaz del lenguaje

La organización de la información

Estructura: organiza tu información de modo que tengas una introducción, un desarollo y una conclusión clara

Contenido: identifica los puntos más importantes y los puntos secundarios

Grado de complejidad de la información: acomódate a tu audiencia.

La exposición de la información

Tu imagen: Quieres dar una imagen: formal/informal relajada/dinámica

Tu audiencia: ¿Cuáles son sus intereses? ¿Cómo se sienten? Piensa en la hora del día/la parte del programa total ¿Tienen que tomar notas?

Técnicas no lingüísticas: mantén el contacto visual con la audiencia. Ten en cuenta la comunicación corporal.

(¡Ojo! Un 60% de la impresión que un presentador causa sobre su público es visual)

Técnicas lingüísticas: Considera: el tono de voz, el uso del humor, de preguntas, del silencio. Alterna frases largas y cortas.

Apoyo técnico: Considera: el uso de diapositivas, gráficos y transparencias. Luz/oscuridad = variedad.

(¡Ojo! No hay transparencia sin ruido)

El uso del lenguaje

Vocabulario: Elige las palabras adecuadas para un contexto oral

Sintaxis: Construye bien las frases empleando estructuras correctas.

(¡Ojo! Se escribe de forma diferente a la que se habla)

Entonación: Procura enfatizar las palabras y las frases correctamente

Elocuencia: Intenta variar las estructuras empleadas y la extensión de las frases.

(¡Ojo! Encadena tus ideas, no hables demasiado repidamente)

(C) ¿Cuáles son los aspectos logísticos que hay que tener en cuenta para que tu presentación tenga éxito?

1. Preparación previa
2. Organización de ideas y materiales
3. Notas

Preparación previa

Considera tus objetivos:

¿Qué quieres hacer?: persuadir, informar, hacer reír a tu audiencia o una combinación de estos?

Considera tu audiencia:

¿Cómo son? ¿Cuántas personas asistirán? ¿Están familiarizados con el tema de tu exposición? ¿Qué esperan de ti?

Considera el tiempo: ¿Cuánto tiempo necesitas? ¿Durante cuánto tiempo puede concentrarse tu audiencia? Intenta llegar a un equilibrio entre ambos.

Considera el lugar: ¿A qué distancia de la audiencia estarás? Si vas a usar transparencias etc. asegúrate de tener el equipo necesario y de saber como funciona. A ser posible, ve a la sala antes, piensa en la disposición de los asientos, los interruptores de luz y de las máquinas.

Cómo organizar tus ideas y materiales

Reúne todas tus ideas y materiales. Elige los puntos más relevantes. Divide en grupos los conceptos que estén relacionados y da un título a cada grupo. Ordena los grupos en secuencias. Considera cómo unir los diferentes grupos empleando ideas comunes, analogías, ayudas visuales.

(¡Ojo! Ensaya la presentación)

Cómo utilizar notas

Prepara tus notas antes de empezar. Emplea letras grandes, subraya frases y usa colores diferentes. Anota dónde y cuándo vas a utilizar materiales audiovisuales, vas a hacer preguntas o contar anécdotas. Prepara materiales, transparencias, diapositivas. Asegúrate de que los materiales tengan un impacto visual. A menudo cuanto menos información en una transparencia mejor.

(¡Ojo! No abuses de tus notas)

Specimen activities can be obtained from Neil Hughes, at the Department of Languages, University of Central Lancashire, Preston PR1 2HE. Tel. 0772 893130.

Cuestionar un intercambio escolar

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El contexto en el que se inscribe la siguiente experiencia es el de una nueva Europa, unida, en la que el aprendizaje de una segunda lengua, comunitaria, ya no es un lujo sino una necesidad en pro del buen entendimiento entre paises, España y el Reino Unido, que tienen un futuro común. Por ello, es mi única intención con esta colaboración que los beneficios de un intercambio escolar se puedan ver acrecentados con este tipo de actividad.

Con el nombre que he dado a este trabajo no pretendo, como es evidente, poner en duda la validez y utilidad de un intercambio escolar, sino explicar el modo de usar unos simples cuestionarios durante la realización de cualquier intercambio.

Los objetivos que se pretenden alcanzar con ellos son los siguientes:

(a) acercar al alumno de español los aspectos culturales y el modo de vida de la ciudad que visita, incluyendo preguntas sobre los medios de transporte, el instituto anfitrión, la gente joven, el tiempo libre, el precio de la cosas, lugares de interés en la ciudad, personas populares o cualquier otro aspecto que se estime interesante;

(b) propiciar oportunidades para que se produzca una verdadera comunicación, ya que el alumno tendrá que obtener la información de su correspondiente español, de su familia anfitriona o de alguna otra persona;

(c) favorecer la motivación instrumental,[1] por aprender otra lengua con la que comunicarse, y la motivación integradora, que no es sino una actitud positiva hacia la otra comunidad lingüística y cultural.

La experiencia que más abajo se ejemplifica, se llevó a cabo con un grupo de estudiantes alemanes de español durante un intercambio con mi centro escolar en Córdoba. El grupo de estudiantes cursaba los últimos años de enseñanza secundaria. En el sistema educativo británico, esta actividad se podría realizar con estudiantes de último año de G.C.S.E., Lower and Upper Sixth. Para confeccionar el cuestionario, se necesita la colaboración de los profesores anfitriones que son las personas que conocen todos los aspectos de interés de su ciudad.

Cabe añadir, antes de ofrecer un ejemplo, que la razón de ser de esta actividad está en proponer un pequeño trabajo extra, entretenido, ameno, desafiante para una persona que no ha estado nunca en esa ciudad, aparte de los consabidos programas de actividades académicas y culturales intrínsecos de cualquier intercambio escolar.

Un modelo

Cuestionario cordobés:

(1) ¿Cuál es el nombre del periódico local?

(2) ¿Cuánto vale un billete normal de autobús?

(3) ¿Cuál es el torero más famoso de Córdoba en la actualidad?

(4) ¿Qué dos tipos de árboles abundan en el Patio de los Naranjos, en la Mezquita?

(5) ¿Cuál es el nombre de la empresa municipal de autobuses?

(6) ¿En qué división está el Córdoba Club de Fútbol?

(7) ¿Qué estatua hay en el centro de la Plaza de las Tendillas?

(8) ¿Cuál es el nombre y primer apellido del Alcalde de Córdoba?

(9) ¿Qué ponen en estos días en el Cine Góngora?

(10) ¿Cuál es el nombre de uno de los dos bancos locales?
(11) ¿Qué palabra se utiliza en Córdoba para un vaso de vino blanco?
(12) ¿Qué hay frente al Parque Zoológico?
(13) ¿Cómo se llama el río que pasa por Córdoba?
(14) ¿Cómo se llama el puente que tiene dos monumentos históricos a ambos lados?
(15) Córdoba está hermanada con una ciudad inglesa, ¿cuál es?
(16) ¿Cuál es la ciudad importante más cercana a Córdoba?
(17) ¿Cómo se llama el nuevo tren que pasa por Córdoba?
(18) ¿Cuál es alguna de las zonas de reunión de los jóvenes?
(19) ¿En qué mes se celebra la Feria?
(20) ¿De qué color son los autobuses locales?
(21) ¿Cómo se llama el teatro de la ciudad?
(22) ¿Qué se vende en el Boulevard los domingos por la mañana?
(23) Los sábados por la mañana hay un mercado callejero en una plaza muy famosa, ¿cómo se llama?
(24) ¿Cuál es el nombre de un pintor local que tiene un museo en la ciudad?
(25) En la calle Cruz Conde hay una tienda de una cadena británica, ¿cuál es?
(26) ¿Qué palabra se utiliza en Córdoba para un vaso de cerveza?
(27) ¿Cuál es la primera procesión del Domingo de Ramos, en Semana Santa?
(28) ¿Cuánto vale la entrada normal de cine?
(29) Cerca de la Facultad de Filosofía y Letras, hay un famoso restaurante, ¿cómo se llama?
(30) ¿Cómo se llama el barrio donde está la estatua de Manolete?[2]

Conclusion

Si al entregar el cuestionario a los alumnos, se les plantea como una «competición», a ver quien lo termina antes y con el mayor número de respuestas acertadas, el «éxito» de la actividad está asegurado, y, así, lo comprobamos los profesores participantes del antes mencionado intercambio. Los estudiantes pusieron todo su interés y esfuerzo en preguntar, averiguar, observar e incluso desplazarse a algunos sitios de la ciudad para obetener la respuesta correcta.

Una vez concluido el intercambio, otra vez en clase, toda la información recogida en los cuestionarios puede servir como base para ejercicios orales, composiciones escritas, «project work», etc.

Para terminar, solamente palabras de ánimo, esperando que esta actividad sirva para reforzar los aspectos positivos en el desarrollo de los intercambios entre nuestros centros escolares, británicos y españoles, en lo lingüístico, cultural y afectivo.

Notas

1. En lo referente a la motivación, véase la obra de Littlewood, W. (1984). *Foreign and second language learning*. C.U.P. (Cáp. 5).
2. Incluyo las respuestas al cuestionario, que probablemente habrán despertado la curiosidad del lector. Son las siguientes: (1) Diario Córdoba; (2) 90 pesetas; (3) Finito de Córdoba; (4) Naranjos y olivos; (5) AUCROSA; (6) En 2ª-B; (7) Un hombre a caballo; (8) Herminio Trigo; (9) La película que sea en ese momento; (10) Cajasur o Caja Provincial de Ahorros; (11) Un medio; (12) El Jardín Botánico; (13) Guadalquivir; (14) Puente Romano; (15) Manchester; (16) Sevilla; (17) EL AVE; (18) San Hipólito, por ejemplo; (19) En Mayo; (20) Verdes; (21) Gran Teatro; (22) Monedas, sellos, postales, etc; (23) La Corredera; (24) Julio Romero de Torres; (25) The Body Shop; (26) Un tubo; (27) La Borriquita; (28) 500 pesetas; (29) El Churrasco; (30) Santa Marina.

Spanish across the ability range

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This article is an adaptation of a talk given at the A.L.L./Canning House Spanish Day, 18 June 1994.

In order to discuss the variety of opportunities for teaching Spanish, one must first acknowledge that the teaching of Spanish is currently limited in the United Kingdom and as such it must be seen as a minority language. Within this context it occupies one of two positions: that of a diversified first language or taught as a second or even third language. Each situation provides a number of issues which need to be considered.

Where Spanish is the diversified first language one would assume there is adequate contact time, reasonable resourcing (given the limited resources available for Spanish) and perhaps the opportunity to group pupils according to ability. Where it is the second language the situation changes considerably. Contact time is often reduced, resourcing is even more limited and mixed ability is usually the norm. One must also consider a definition of mixed ability and the percentage of pupils who are actually offered the choice to study a second language. The question of drop out rates also threatens the successful uptake of second languages. All these issues need to be considered alongside that of staffing – as Spanish is a minority language fewer posts are available for Hispanists. There are fewer opportunities for Hispanists to train to be teachers and as a result new posts which may be created through diversification of the first language are often more difficult to fill.

The National Curriculum has provided a new focus for all language teachers. For the first time we have a situation of 'Languages for All'. The systematic scrutiny provided by OFSTED Inspections means that NOW is a good time to undertake curriculum review and to consider if diversification is the way forward. OFSTED Inspections focus upon curriculum models which support and produce the best standards. There can be no doubt that the earlier one starts to learn a foreign language, the greater progress one is more likely to make. If Spanish is to be awarded the same status as either French or German then diversification should be considered sooner rather than later.

The strategies which one employs for teaching across the ability range again are those which may be scrutinised by OFSTED. Good foreign language lessons are those which provide pupils with a highly organised sequence of activities whilst allowing them to develop their use of the target language.

Target language

The main challenge facing all language teachers is that of encouraging, and establishing as the norm, group use of the target language. OFSTED highlight an increase in teacher use of the target language but still point to the need for increased pupil use of the target language, not simply as transactional language outlined by GCSE but functional language for real communication within and outside the classroom.

'In Attainment target 1 (listening) and Attainment Target 2 (Speaking) the increased use of the target language by the teachers led to improved standards. The pupils' understanding usually reached level 3; in a few cases it reached level 4. Less attention was given however to the prime aim of the National Curriculum, that of enabling pupils to use the language for themselves.'[1]

As classroom teachers we need to consider how we can best service pupil needs in the context of real communication in the classroom. We must ensure that we take small steps whilst at the same time encouraging pupils to become linguistically competent. Pupils need to be able to respond to language used by teachers. However they rarely need to use that teacher language. The language they will use in their first term will be different from that used by the end of their first year and different again from that being used at the end of the Key Stage. We need to teach pupils that language, ensuring that we provide them with as much support as they might need.

There are many resources available which can provide this support. Of particular merit are the ALL/SALT classroom signs; student produced mobiles; consistency in images or mime also provide helpful prompts. For those of us who are unable to draw, Andrew Wright's '1000 Pictures for Teachers to Copy' is an invaluable resource and even provides helpful hints on perfecting the art of drawing stick people.

If we are to improve pupil use of target language we need to ensure that pupils are involved in the process of developing this use. This can be done by negotiating ground rules. One format for negotiation is one often used in PSE lessons – a *'Diamond Nine'*. Pupils and teachers negotiate a list of classroom rules and phrases. The teacher can act as translator or pupils can offer phrases in the target language.

Las normas más importantes de nuestra clase
Diamante nueve
- *Aquí se habla español*
- *En esta clase somos todos iguales*
- *Se escucha atentamente*
- *Nos ayudamos*
- *Se aprende bien el vocabulario*
- *No se come chicle*
- *Se usa el diccionario*
- *Se apunta siempre los deberes*
- *Se entrega los deberes a tiempo*
- *Silencio significa silencio*
- *Se dice «Por favor»*
- *Se dice «Gracias»*
- *Se dice «Jesús»*

The list need not be exhaustive - it will of course depend on the make-up and ability of the group. Once a list has been agreed pupils may then negotiate in groups to order the list from the most to the least important.

1
2 3
4 5 6
7 8
9

Once the NORMAS have been agreed they can be displayed and then used as a reference point for future lessons.

Opening or polishing activities

As teachers we need to have at hand a variety of activities which are suitable for any ability and topic – if they require little preparation this is an added bonus. The following are simple activities which can be adapted to almost any context. The activities can be used to focus pupils on specific topics either as an introduction to a topic or as a means to develop and consolidate ideas.

(a) Spidergrams

Choose a topic and select a key phrase. Give pupils x minutes to build up a spidergram related to the topic. Pupils may produce a very basic spidergram with single words or a more extended one by breaking the topic into sub-topics. The activity can be extended by allowing the use of dictionaries or by allowing students to work in pairs or small groups.

EJEMPLO:

pan chocolate patatas
té LA COMIDA hamburguesas
café ensalada chorizo

almuerzo : sopa
pollo
flan

tapas: gambas cena: tortilla
queso LA COMIDA fruta
jamón fruta

desayuno: beicon
cereales
tostados

(b) Opposites

Pupils focus on language to build up a series of opposites related to a specific topic. It is an excellent way of encouraging pupils to develop their understanding of vocabulary and language structures. Pupils can use single words, short phrases or complete sentences. The same format can also be adapted to extend pupils in their use of tense by introducing a time element. Pupils need to be given guidelines as to length, content, support materials etc; however it does provide them with ample opportunity to be creative.

EJEMPLO:

EL INSTITUTO

HOLA	*ADIOS*
Lunes	*Fin de semana*
Español	*Inglés*
Deberes	*Libertad*
Cuadernos	*Discos*
Bocadillos	*Paella*
Sábado	*Instituto*

Other alternatives are :

HOY	*AYER*
HOY	*MAÑANA*

(c) Acrostics

These are a simple but effective way of allowing pupils to be creative. Acrostics are often used in English lessons to develop pupil use of language – they are equally effective in the target language. Again they can be used on a variety of levels – either by using single words, phrases, complete sentences, extended use of tense, using a dictionary or reference materials etc. Pupils choose a word and must build a poem 'around' the word.

LAS VACACIONES

The following acrostic was written by Beth Neville, a year 10 student.

Me Levanto tarde
HAblo con mis amigos
Hace Sol y calor
Voy a la playa
Agosto es el mejor mes
Como helados
NAdo en el mar
Me alojo Cerca de la playa
Inglaterra está lejos
TOmo el sol
No trabajo
Compro rEgalos para mi familia
Salgo por la noche

Poetry provides endless opportunities for pupils to be creative while working independently or in groups. Establishing 'el rincón de los poetas' as a display area also gives the work added status. Other phrases which lend themselves to poetry are:

Mi vida sin ti es como ....
Cuando era joven ....
Recuerdo ....
Un día en la calle ....
Según mi madre ....

(d) Sequencing

Sequencing encourages students to think of the logical order of the language and can be used to develop use of roleplays, sentence construction, picture stories and the transferability of words and phrases. The format is simple – break a text into short phrases and rewrite in the wrong order. Students must then re-order the text correctly. The activity can be done on the OHP, as a worksheet, on the computer (Fun with Texts) or as a game (Provide students with a series of prompts and give them the text cut up into small pieces. The winner is the first group/person to put the text into the correct order.)

EJEMPLO:

- *¿De qué color?*
- *Súper grande si la hay*
- *Hola, Buenos días ¿En qué puedo servirle?*
- *A ver . . . ¿ qué talla quiere?*
- *Sí me la llevo. ¿Cúanto es?*
- *Pues una camisa blanca?*
- *Quisiera una camisa*
- *Espere . . . aquí tiene. ¿Qué le parece?*

Independent work and practice

Students also need to be offered opportunities to work independently of the teacher. Teachers – myself included – are often wary of doing this as it can lead to pupils making more mistakes. I.T., language games, reading and even the FLA can be used to promote independent work and can lead to improved accuracy and fluency amongst pupils.

(a) Language games

Language games are an ideal way of helping develop pupil understanding of grammar. Verb cards used in conjunction with MiniFlashcard pronoun dice are an excellent way of practising formation of tenses. Add topic cards to these so pupils can practise using grammar forms within a range of contexts. Accuracy can be ensured by providing support 'grids' with rules for the formation of regular verbs. Blockbusters, dominoes, board games all provide opportunities to develop an understanding of tense formation. Colour dice, mood dice topic boards also allow students to be creative whilst at the same time developing fluency and accuracy. There are a wide variety of games available on the market, most of which can be seen at CILT Comenius centres. The following list provides a few examples:

Spears/Borras S.A. publish commercially available games such as Scrabble in Spanish.

MiniFlashcard Language Games publish a variety of topic cards, board games, and dice for Spanish.

Mary Glasgow Publications publish a games pack, a photocopiable resource book. MGP magazines often contain a topic specific game to play.

(b) Information Technology

As teachers of a minority language Hispanists cannot afford to have any professional shortcomings in particular with regard to I.T. where resources specific to Spanish are in short supply. I.T. can be used to establish links with other departments , schools (with the use of electronic mail) and countries (E.mail) It can be used successfully as a carousel activity or as part of a flexible learning project. Students are often far more computer literate than their teachers and can support each other. Programs such as FUN WITH TEXTS, GAPKIT, – (both self-authoring programs) EXCEL, – (which allows the development of simple data-bases) WORD (or any good WP package) all allow teachers to author their own texts and are easy to use. Although the inputting of texts can be time consuming, once written they can be edited and activities adapted to meet the needs of the individuals in the group. I.T. also encourages students to draft and correct their work – including adding accents!

(c) Reading

Although resources exist which support and offer suggestions to encourage reading there are very few Spanish reading resources available. However reading is one area where all pupils can succeed – particularly if they have access to a dictionary and are aware that they do not need to understand every single word to understand the content.

(i) Display is a vital reading resource. Pupil work is displayed in classrooms to give it status but it also provides a wide variety of reading materials for other students. If display work is given a focus and pupils are aware of the audience it is written for, they often produce work of a higher standard. Postcards, letters and poems can all be used. The 'audience' can also be given a task related to the display. An example of this is 'Wanted Posters'. The writers produce descriptions of individuals. The audience has to match the description to the correct person.

(ii) Pupils are very good at producing story books in Spanish. By allowing pupils to work in small groups they can write and illustrate comic book stories for use by other students lower down the school. By providing an audience the pupils are usually more focused on the task set and as a result produce work which is more imaginative and of a higher standard.

(iii) Language Centre publications have recently published ABANICO – a set of 12 readers aimed at Key Stage 3 students.

(iv) Many language teachers encourage pupils to subscribe to MGP magazines. These provide a wealth of reading materials which once issued to pupils are often disregarded by classroom teachers. The magazines also contain games and activities which can be cut, stuck and laminated for use within the classroom.

(v) If pupils are to regard reading for pleasure as a worthwhile activity a reading diary is a must. Reading diaries can be graded to suit the individual with pupil comments ranging from one word comments to complete sentences. The provision of SCAA guidelines on length and format of texts, and support which can be given to students as a result of changes proposed by the Dearing Review will hopefully become statutory and in turn make the assessment of reading skills much easier.

(d) Homework

Homework is one area where it often appears easier to set open-ended tasks in order to differentiate. However the danger of the open-ended task is that it often leads to inaccuracy. The alternatives would appear to be time-consuming and also very difficult to monitor. However if they are trialled, defined differentiated homeworks can become the norm. By setting a variety of homeworks more able children who are perhaps bored can do more challenging tasks, while at the same time weaker pupils can also make progress.

(i) Pupil choice: This requires a number of homeworks to be set. Pupils must do homework x and may choose between homework y and z.

(ii) Point system: This requires greater long term planning. A variety of homeworks are set, with each homework worth a given number of points. Pupils negotiate targets and over a given period must undertake homeworks in order to achieve their target. A minimum requirement per cycle must also be agreed.

(iii) Homework of the week: A simple way of encouraging pupils to produce their best work is to display the best homework. The work need not be perfect but by displaying it pupils can be rewarded for effort and imagination.

(e) Foreign Language Assistants

Good foreign language assistants are an invaluable resource providing not only the opportunity to practise the language but also an insight into culture. In an age of reduced budgets FLAs are often the first resource to be cut. Losing a FLA for one year is understandable but it does not mean that they need be lost for ever. Negotiation is the only way the situation can be improved – alternatives such as sharing with another school or employing a FLA for a limited amount of time need to be considered. In a situation of 'Languages for All' FLAs will be an invaluable resource for easing the burden at Key Stage 4.

Teaching Spanish across the ability range need not be seen as a burden. Although resources which are geared to the National Curriculum are limited, a wide variety of resources are available which can be adapted to meet the needs of individual students. Activities such as those outlined above can all be adapted to any classroom situation and can considerably enliven any language lesson.

Note

1. Modern Foreign Languages, HMI/OFSTED REVIEW 1993.

Tortilla in the rain

Roz Smith Glasgow Caledonian University

Flying down through a carpet of clouds towards green hillsides dotted with large white farmhouses perched on impossible looking slopes, with the mist giving everything a strangely ethereal appearance – just like it tells you in all the tourist brochures about the Basque Country. But would reality live up to these expectations once we'd actually landed and were faced with a trek to Vitoria in the unknown hinterland? It turned out that I actually went there the hard way, a fact to which I was fortunately oblivious at the time. It was, however, literally down to earth with a bump, to find myself queuing in the rain at an uncovered bus-stop for a bus due in another twenty minutes. Just like being at home, in fact. The airline computer had helped me track down another conference delegate arriving on the same plane, and a cursory glance down the half empty bus trundling us from the airport to the city revealed two more. Being over six foot tall or having red hair are both a bad idea when trying to travel incognito in Spain . . .

The bus-driver ejected us all at a traffic island at a road junction in the centre of Bilbao, oblivious to all the ensuing traffic chaos as vehicles piled up behind, and gesticulated vaguely in the direction of a bridge. The coach station was on the other side, he indicated, so we grabbed a taxi and made for it. Five minutes later we were deposited at a deserted depot with a closed ticket office, where the clerk doubled up as left-luggage attendant, cleaner and everything else official. But the system worked and just before the scheduled departure time the window opened, we got our tickets and climbed on the bus. It only took an hour to reach Vitoria through more mist and beautiful mountain scenery.

Press the button: you won't go far

Checking into hotels and the conference itself was an uneventful procedure. Despite the imposing title, the 1st International Conference on Regional Europe: Voice and Form, its delegates proved helpful and *simpáticos*; and my own purely personal apprehensions – I had never been at a conference abroad before – proved totally unfounded. My new friends had been booked into a hotel full of character and Spanish ambiance in the town centre; walls covered in *azulejos* depicting local history, lots of brasses and potted plants at the tiny reception area. They found it quite quaint and it filled me with envy. I had chosen a larger hotel further out of town, brand-new and characterless; it could have been anywhere from Manchester to Houston, Texas, warm, comfortable and impersonal. But then, you make your own bed and you lie on it, don't you? My hotel was specially selected for having a large TV set in every room, as one of my remits had been that I wished to watch Spanish TV channels in my free (?) time, with a view to passing on precious new information to my students on my return to Britain. This was duly accomplished. However, at the time I was puzzled as to why my colleagues at the other hotel gave me a body-swerve when matters regarding accommodation arose. They later confessed that their rooms had all been equipped with TV anyway and that they hadn't wanted to upset me! The only excitement *my* hotel offered me was in the lift. Now, before minds run riot, I was alone at the time. Trying to go up from the reception area to the seventh floor, I couldn't get the lift-buttons to function. Years of conditioning to crummy broken-down lifts in my educational establishment back home meant that I wasted no time in transferring to the adjacent lift in the vestibule, and it was at this point that the porter noticed me. 'Es digital. Hay que desguantarse', he indicated. 'Digital?' thought I. Does it count in tens instead of twelves – does he mean 'decimal'? I *am* pushing this button with my digit, after all. He came rushing up and showed me how it operated: 'You must have your gloves off – it's the heat in your skin that makes the buttons operate.' 'Vitoria on a freezing afternoon isn't actually conducive to heat in your skin', I felt like reposting, but as I was still smarting at failing to recognise 'desguantarse' as opposed to 'aguantarse' (= grin and bear it!), I shot off upwards in a trail of confusion and embarrassment at my ignorance. But no-one at the conference later had ever heard of a digital lift either. And to test it fully, I should really have tried it out with my elbows or toes at a subsequent opportunity, shouldn't I?

So my hotel could have been anywhere. And so could the university. Brand-new and equipped with every necessary gadget, the Arts Faculty at the Universidad del País Vasco is a real Euro-building: it could have been Exeter, Konstanz or Rouen. Apart from the coat-of arms and motto in the main lecture theatre, there was nothing Spanish or Basque in character about it. This meant that it didn't actually seem odd to be talking English inside for most of the time, but it did when I emerged into the real Spain of newspaper kiosks, *tascas* and mini-markets at every break: although certain aspects of Vitoria have become 'Euro-standardised', most of it is still very Iberian.

Basque struggles in a Castilian setting

The official languages of the conference were Basque, Castilian and English. Many parallels can be drawn between the situation of the Basques in Spain and the Gaels and Welsh in Ireland and Britain. Their areas of habitation are being eroded and they have the same struggle to keep their language alive. The more remote the place, the higher the rate of the minority language used. One of the towns most famous as a Basque stronghold is Mondragón, where the local co-operative not only fosters industry but actively encourages the use of Basque. The conference was fortunate in having a representative of this town present to talk to the uninitiated. The plenary lectures were all translated by students from the university, sitting in soundproof booths at the back of the auditorium and glad to be of (unpaid) service: this experience formed part of their training. And some of it was hard, if not impossible, a few lectures being really hermetic, not to mention turgid. The more specialised the subject and the more miniaturised the area of expertise, the more difficult it is to render in another language. Never in their wildest dreams, on enrolling for their course, had students imagined that 'credits' could actually be gained by interpreting for lectures on semiotics or on the murky love-lives of Walter Scott's heroines. I'm glad I didn't have to interpret – it certainly was a daunting challenge!

Basque is spoken by about 15% of the population of the Basque Country, and it was representatives of their local newspaper who turned up looking for an interview at the end of the short lecture I gave on the rôle of the local press in Welsh Wales. And despite repeated protestations, from being a specialist on this aspect of Wales, I became in the journalist's eyes an 'expert' on every facet of modern Wales from geography to politics. So perhaps it's just as well Basque newspapers have a limited readership . . .

Their photographer asked for a couple of poses. 'Thank goodness I packed my bus-driver's jacket at the last minute!' I thought, as vanity fleetingly took over. It seemed easier to agree than to have unposed photos taken of flailing arms if I protested. The bus-driver's jacket makes me feel more professional: a modern version of a blazer, it is of the style worn by SAGA drivers and hostesses to give their clients an impression of their firm's respectability. If you look OK, you won't get found out . . . There wasn't anyone else at the conference versed in contemporary Welsh affairs, and there were few foreign delegates capable of being interviewed in Spanish anyway, so that is how I wakened the next morning to the shuddering sight of my bus-driver's jacket on Vitoria's newspaper stands, plus a blown-up version of it inside the Basque newspaper. With any luck, the article didn't say I was up on a shoplifting charge and my interview was properly transcribed. And by Sunday I was yesterday's news, on kitchen floors, round vegetables purchased at the market and in canary cages and outside loos.

The lady at the kiosk where I had resorted to buying my daily 'fix' of the Spanish press spoke to me in Basque as I handed her two copies of the 'Egunkaria' and was astonished at my non-comprehension. After an explanation of my new-found fame, she stated that she only spoke 'vascuence del pueblo' but that her daughter was studying it 'properly' at university and could translate the newspaper article for me. The same syndrome is found amongst Welsh and Gaelic speakers in Britain: they are diffident because of what they consider their lack of education. I am sure they can speak their mother tongue as well as anyone else, but they feel intimidated by 'academics' and lack the confidence to realise that they are actually better exponents than people who have learnt it as adults. I am also sure that they can read and write the language, but again they are reluctant to try.

Conference impressions: culture for a Philistine

On my way into the next set of lectures, I stopped at the railway station to buy postcards for the obligatory 'wish-you-were here' greetings for those left at home. How is it that however much I protest that I will be too busy/tired/intoxicated to correspond that my story is never believed? 'Off on another junket, are you?' is the customary reaction when I tell my friends and neighbours that I'm going to a conference. Sometimes it makes me feel like a local councillor . . . The vendor at the station newspaper stand was totally flummoxed when I asked to purchase sixteen cards: it was obvious that everything else she sold came in ones or twos, as multiplying by sixteen proved well-nigh impossible. With the aid of a calculator she got the price of four P.C.'s, then another four, then four more on top of that. But then she lost count as other customers were served. After hesitating to operate the calculator for fear of hurting her feelings, I finally took it from her and we agreed on a price. Telling her that I'd worked out the price in my head would have stretched credibility beyond its limits.

Armed with my pen, postcards, conference programme and paper for taking notes, I ensconced myself at the back of the lecture theatre for the next session of talks. Unaccustomed as I am to listening to discourses about novels and poetry, I felt that I might require the P.C. writing as light relief. About 90% of the conference revolved round different types of Celtic, Basque and Scottish literatures, and old cynics like myself from the third wave of universities have long forgotten what food for the soul fiction is. Whilst we in the old polytechnics have been getting torn into the purely practical side of languages, experts in the traditional universities and even those in the redbrick ones founded thirty years ago have been quietly beavering away at their specialities, ignoring any derisory comments regarding the actual use of their research. It is salutory to be reminded that 'man does not live by bread alone'. To people like myself who have had all the romance thumped out of them at work, it is a real culture shock to be reminded of this important fact, and the work on display is fascinating to listen to. The postcards lay neglected, to be written later over coffee.

Some town views

Vitoria itself presented another type of culture shock. Thirty years ago, Spain was dirty and either dusty or muddy, depending on the season. In Britain then, we prided ourselves on not dropping litter. Nowadays it is the reverse. There was not a speck of litter in Vitoria, which positively shone in the rain. The street-sweepers were in evidence day and night. If you live in a British city, you would need to be dishonest to claim that Britain is a clean place. All my exchange students from Europe state that the two things that shock them most on arriving in Britain are that the towns are filthy and that everything starts late. So much for the fabled British punctuality as well! So Vitoria was an eye-opener. It rained every day, the fine, fine rain that they call 'chiri-miri' or 'calabobos', as it is almost invisible to the naked eye, but without an umbrella you end up soaked. And on the day I gave my lecture, it was snowing a blizzard as I slogged through town at 9 a.m. A home from home for someone Scottish . . .

There is a lot of 'Euro-culture' in Vitoria: the same pink dotted slabs lead you to the pedestrian crossing as in other countries, and the primary school-children chatting happily on their way to and from school wear the same permutations of pink and purple as are currently fashionable everywhere and carry the same luminous lime-green and yellow backpacks. But the culture shocks came later in the evening. Smoking is rife in the streets and public places: Spaniards must feel like lepers when they try to light up in Britain. And after nine at night, when the silent streets refill with the locals taking their 'paseo', came the strangest vision of all. The first lady was on her own, elderly, with lilac-tinted hair, very well groomed, but definitely out of a Dr. Who time-warp. She was wearing a most luxurious fur coat. 'You wouldn't last a minute in Glasgow, hen,' I thought. But further along the road, they were out in gaggles, sauntering along to their favourite cafes in the main street, in groups of two or three, wearing sable, mink, beaver and everything else imaginable, and not a whiff of mothballs to be noted! I made a mental note to tell my old lady-friends back home that they could take their fur coats out of the wardrobe if they emigrated to Spain: the animal rights' societies have yet to penetrate this area.

Finding my way round town proved a challenge, especially before I realised that all the traffic indicators and street signs were bilingual. In other words, the arrows to neighbouring towns and villages were saying the same thing twice. I knew my hotel was situated in Vitoria-Gasteiz, which I assumed was a suburb of the town, so I felt really stupid when someone told me that 'Gasteiz' is the Basque name for 'Vitoria'.

A round of culinary delights

But nothing will ever stop me from finding my way to the gastronomic delights of Spain, and having sampled the 'madalenas' for afternoon tea, and the 'paella' the previous evening, I was delighted to find out purely by accident that the 'tortilla de patata' was not yet dead, as I had thought it was. I spent the best part of a fortnight in Granada last summer looking for a piece of this delicacy, which was nowhere to be found in town. Everything was in vacuum-sealed packs it seemed to me, and the cafe floors were not knee-deep in small, crumpled paper serviettes as in days of yore. I had assumed that I was getting out of date, but it must just have been that 'tortilla' is a health hazard in high temperatures, as in Vitoria it smiled out at me from the counter of every tapas bar in town: just oozing egg, with gleaming potatoes peeking tantalisingly out of every morsel, it proved as irresistible as ever. So the 'tortilla de patata' is still on the go, much to my relief. And another institution which is alive and well is 'chocolate con churros' very early on Saturday and Sunday mornings. I had recce'd out the best 'churrería' in town within an hour of arriving there, and Sunday morning found me sitting at six thirty ordering my first round. Not only was the place comfortably littered in serviettes and satisfyingly crunching sugar underfoot, having been open since 5 a.m., but a large group of people were ensconced at a centre table getting wired into their 'fix'. One of the girls was mentally handicapped: she giggled and guffawed non-stop for 20 minutes and even her entourage found her an embarrassment. You can eject a Glasgow drunk from his local watering-hole for being noisy and undesirable, but how can you chuck someone out for laughing? Nothing for it but to grin and bear it. Selfishly I felt that my weekend treat was being spoilt by her presence, but I still went on to order a second round of what must be the worst-ever snack for your health. Sinfully scrumptious, neither the 'chocolate' not the 'churros' had time to grow cold at my table: in my book, it's the quickest disappearing trick ever.

Keep your cap on while you drown

To salve my guilty conscience, I felt that some exercise was in order later on Sunday, so armed with my swimgear and the hotel towels suitably camouflaged in a polythene bag, I set out on safari to the municipal swimming pool on the outskirts of town. The bus I caught outside the hotel trundled round various housing estates before depositing me outside a vast unfinished sports complex, which could have been anywhere from Dundee to Brindisi: a concrete jungle of unnamed buildings. But the swimming pool was there, behind a straggling hedge. It was deserted, but at nearly three pounds per entry ticket I understood why. When is a local amenity not a local amenity? When only the well-off can afford it and undesirables such as pensioners and the unemployed are excluded. With difficulty, I found someone to show me how the changing facilities operated, and then I plunged in.

It was glacial! None of the warm-bath syndrome you get in an indoor pool in Britain. If you didn't move fast, you froze to the bottom. And I almost got ejected for antisocial behaviour too. When I arrived, there wasn't a lifeguard in sight. This didn't surprise me, as it had been the norm in Andalucía the previous summer, but when one did turn up, she politely scolded me for not wearing a swimming-cap. Having lent me one, she then proceeded to sit reading a novel with her back turned to the pool. Hygiene matters, but never heed safety . . . EEC rules haven't been taken seriously in Spain's sports centres yet. They are run by pleasant people, doing their work as they have been trained to, but unaware of basic precautions. Anyway, I ended up looking like a large beach-ball floating up and down the pool, as the cap she lent me was coloured in red and white segments. Sartorially, I felt a real wally, but the sight of a couple of men wearing pastel pink nylon bathcaps obviously borrowed from their wives did a lot to cheer me up.

The route back to the hotel turned out to be like a strange nightmare: on arrival at the sports complex I had crossed a vast vacant space, carefully noting in which direction I would have to return. Now the edge of the space had become a giant parking lot, and as I threaded my way past the cars and put one leg out into what was left of it, I felt a whoosh of cold air as a lad whizzed by. Before I could fathom out what was happening, more boys scooted past. Huh, these skateboarders get everywhere – no respect for pedestrians! But the few racers became hundreds, and I realised I was on a kamikaze mission across the municipal roller-skating rink. The skill with which the youngsters avoided me was consummate; they skated round me, as if avoiding the reefs of stray tourists was an everyday occurrence, although I appeared to be the only person in town trying to get killed. They did not comment on or curse my presence, there was almost total silence apart from the dull whirr of ball-bearings, and the air was thick with dust. Hundreds of people enjoying themselves but no noise – how totally un-Spanish . . . Emerging on the other side at the bus-stop, I felt as if I was leading a charmed existence.

Geared up again to reality

Back in town, I stocked up in the supermarket. The town centre was dead, but large national chain-stores are commercially aware, and the basement grocery department contained all that was necessary as iron rations for the journey home. The first cherries of the season, for which the assistant tried to charge me double, were on sale: no, señorita, numbers are the same in every language! And the selection of wines and liqueurs was magnificent. The usual quandary of airline weight allowances was looming large, but one of my fellow-travellers certainly knew how to cut down; he transferred a litre of gin in a solid glass container to a plastic water-bottle. Now, why didn't *I* think of that?

We returned home the quick way, by taxi to the airport. Another Euro-norm easily discovered in Vitoria is that on Sundays public transport is ultra-scarce. The taxi-driver was determined to live dangerously: we shut our eyes as he weaved in and out of the motorway traffic, almost turning us into Euro-ham sandwiches between other vehicles, as I wondered why he didn't save his antics for his return route. At least he would have collected his £50 fare from us by then. As the plane took off, and the green hillsides of the Basque Country were swallowed up in the mists, a child sitting beside me tipped his can of coke over my sleeve, making a nice brown pattern, and I knew we were fast heading back to reality. The second International Conference on Regional Europe is to be held in Liverpool in 1996. And much though I enjoy Britain, things are always a bit tamer for me there. The digital lifts of this world haven't reached here yet.

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Dates for your diary!

ALL INSET Days

IT Seminars	13 January 1995	BETT Show, London
Company Language Forum	26-27 January 1995	Bedfordshire
Asian Languages Day	February 1995	Sandwell, W Midlands
E-Mail and Language Learning	4 February 1995	Stafford
French Cultural Day	4 March 1995	
Making the most of the short visit to France	April/May 1995	French Coast

For further details contact ALL Office

Reviews and Books received

¡Ya Caigo!, Brian Young (*Hodder & Stoughton, 1994*). Pupil's book (£5.99; 92 pp) and teacher's book (*£12.99; A4, 48 pp*).

This is a supplementary topic-based reading resource for learners of Spanish (including adults) at all levels up to GCSE and offers, according to the publishers, enjoyable activities such as true/false puzzles, logic games, crosswords and detective-style puzzles. The aim is to develop pupils' understanding of written Spanish whilst linking closely to the National Curriculum and including full coverage of the (pre-Dearing) Areas of Experience.

The reading resources include maps, menus, letters (hand-written and typed), postcards, publicity leaflets and cartoons; the emphasis throughout is on reading for enjoyment and on variety.

There is an accompanying teacher's book which provides photocopiable versions of the answer grids, solutions and extensions to the activities and a chart correlating each activity with the National Curriculum levels of attainment. Most teachers would probably find the teacher's book essential to make the most of what is offered in the pupil's book.

Although the emphasis is on reading skills many of the activities require the pupil to carry out writing tasks, sometimes ones of relative difficulty and complexity. Where pupils work in pairs the activities lend themselves to speaking and listening practice, too.

The book is divided into 61 units; it is not structured on topics but on the level of difficulty of the texts and tasks set. A chart in the teacher's book provides the teacher with a way of selecting an appropriate topic area, if that is what is desired.

In the early stages pupils are asked to use visual material and a text to solve a problem. In the later stages pupils link definitions to Spanish words using deduction. They also rephrase sections of longer, more difficult passages or identify themes and opinions. Language is simple at the outset and becomes progressively more demanding. In the first half of the book instructions for the activity are in English. In the second half Spanish instructions are introduced and, progressively, replace those in English.

Glossaries of newly-introduced words occur, where appropriate, at the end of each unit. In the first 23 units all words are listed precisely as they occur in the text; from unit 24 to unit 43 verbs are given in the infinitive and nouns' genders indicated by (m) and (f); in the last third of the book the glossaries are accompanied by symbols and abbreviations of the type likely to be found in real dictionaries.

Unlike many other supplementary skill-based books this one would appear to be one which is best used in linear fashion, starting beginners' classes with the earliest units only after they have been introduced to the respective topics. One may find, therefore, that this book may not be best suited to slow-moving first-year classes.

On the other hand the careful grading of levels of difficulty, the progressive acquisition of dictionary-use skills and – above all – the pleasure and enjoyment to be had in this book, make it one easy to recommend to teachers of Spanish.

P M BULL
William Hulme's Grammar School,
Manchester.

Collins Traveller Portuguese (*Collins, 1990; language pack consisting of 186-page book and cassette, £7.50*)

This pocket-sized book is aimed at the visitor to Portugal (not Brazil) who has no previous knowledge of the language and may not be more ambitious than wanting to know enough to survive in the usual variety of situations.

It is basically in two parts: a phrase book organised into 70 thematic sections and a dictionary of some four thousand words (translated from and into English).

Most thematic sections consist of just one page; each phrase is translated into Portuguese along with an approximate pronunciation. A few of the topics are linguistic (e.g. grammar, the alphabet and pronunciation) while the rest are treated A to Z with headings such as 'Accidents', 'Airport', 'Post Office' and 'Problems'.

It is easy to find the phrases wanted due to this very straightforward layout. The emphasis is on the practical and the context is always that of the traveller.

Incorporated into the phrase book are relevant travel tips and other cultural material, just as essential as a knowledge of the language for getting by in a foreign country.

The Portuguese to English dictionary includes quite specialised words such as 'tira-nódoas' and 'tigelada', but one wonders at the translation given for 'sorvete'. One looked in vain for a translation of 'cataplana', but there will always be shortcomings in a pocket-sized guide to a language. Less excusable is the horrendous gender error in the only Portuguese expression used on the introductory page.

The tape lasts for about 75 minutes. 'Richard' (English) and 'Edite' (Portuguese) take the listener through most of the phrases set out in the book, with helpful references to the appropriate pages. It is a clear recording and, though one might have preferred more than one (female) voice for all the Portuguese phrases, there is no reason why one should not acquire a good accent from regular listening and repeating from the cassette.

Anyone who feels like learning basic Portuguese – and one hopes that many Spanish teachers may be included – should be able to benefit from this package, particularly those who are travelling to Portugal. The grammar section is necessarily very limited but may serve to inspire genuine language-learners to consider making a more thorough attempt to learn Portuguese.

P M BULL
William Hulme's Grammar School,
Manchester.

Teach Yourself Latin-American Spanish: Juan Kattan-Ibarra, *Hodder & Stoughton (London: 1994). Book £7.99 0 340 59515 9. Cassette £9.99 0 340 59517 5. Book/cassette pack £17.99 0 340 59516 7.*

When I first opened the package with *Teach Yourself Latin-American Spanish*, I was a little doubtful about the need for a course book exclusively dedicated to Spanish as spoken in Latin America. Is the language as spoken on both sides of the ocean sufficiently different to warrant such a publication? Reading through it, however, I changed my mind. The book, as the Spanish would say is 'muy completo' – 297 closely typed pages of material which guides us through Spanish as spoken in the great areas of Latin America: Mexico, the Southern Cone, the Andean Republics and Chile. The recording (which I did not have the opportunity of listening to) also reflects the pronunciation and vocabulary of each area. The thirteen units guide the reader through the usual sort of communicative situations, such as introductions, personal information, making travel arrangements and ordering food and shopping. Especially useful for the traveller in Latin America are the *Imágenes de Hispanoamérica* sections which discuss practical information as well as the background to many of the republics. The Spanish teacher in this country will also find certain grammar sections of use (do *you* know the verb forms which accompany the Argentinian *'vos'*?) as well as the list of common words which vary according to country. It is useful to know that the humble Spanish *autobús* becomes a *camión* in Mexico, *una guaga* in the Caribbean and a *colectivo* or *micro* elsewhere .

My only doubt is that the book's coverage might be too ample for the ordinary learner (eight different ways of asking someone how they are, including ¿Qué húbole?) who might find him or herself rather bewildered amongst the sheer variety of possibilities of expression. However, I would recommend teachers interested in Latin American Spanish, to have it on their shelves as a reference and source book.

SANDRA TRUSCOTT
University of Manchester

Azuela: Los de Abajo, Clive Griffin. *Critical Guides to Spanish Texts, Grant and Cutler Ltd, London, 1993. ISBN 0 7293 0336 5 P/B £5.10.*

Los de abajo continues to be a very popular choice of text, both for the essay and coursework options for 'A' level. The subject matter is exciting and the issues raised can easily be related to contemporary events. However many students seem to have a fairly superficial understanding of the novel and the Mexican Revolution during which the action takes place.

This study by Clive Griffin is an excellent guide to explore and explain the complexities of the Revolution and to present *Los de abajo* as an important work in its own right.

He begins by giving the historical background in a succinct but very clear account of events between 1910 and 1917, incorporating details of Azuela's own involvement in the action. He then shows how the narrative of the novel fits in, whilst at the same time presenting a discussion on the realist novel and showing that it is not merely reportage. Azuela has clearly been influenced by realist and naturalist writers; Griffin's detailed exposition here heralds a thorough examination of all aspects of Azuela's style.

In the study of characterisation in the novel, we are shown how Azuela gives psychological depth to the main figures. The comments on Cervantes' self deception are interesting and he underlines the subtlety employed by Azuela in the use of free indirect style. Whilst accepting that there is an element of caricature or stereotype, Griffin shows how effectively Azuela creates vivid characters through speech and facial expression – this dramatic characterisation was an innovation.

The study of the structure of the novel is linked to that of characterisation in showing how Azuela was working towards presenting a thesis about the corruption and failure of the Revolution. There is an episodic quality, but 'the use of balance, the fulfilment of prophecy, constant thematic concerns and repeated echoes of actions and descriptions' create an overall unity. Griffin's argument is very persuasive, underlining the importance of Azuela's expressive structure as a 'strikingly modern feature' of the novel.

In his conclusion, Griffin firmly places the novel as a landmark in Latin American writing. The concision of Azuela's prose style which 'suggests more than it states', the use of imagery and the irony which is pervasive throughout the work largely contribute to *Los de abajo* being an innovative literary model. It is imperfect but its impact remains. It portrays a tragic waste of human life and talent in an immediate way, and Griffin's analysis shows clearly why it is still the most famous work of the Mexican Revolution.

YVONNE CHADWICK

Juan Luis Vives: un intento de bibliografía, Dionisia Empaytaz. *Barcelona: Ediciones Singulares, 1989, 143 pp. ISBN84-87280-02-1*

Until recently, Vives was something of a problem for the non-expert scholar. The classic three volume monograph, Adolfo Bonilla y San Martin's *Luis Vives y la filosofía del Renacimiento*, appeared in 1903 and was difficult to come by until its republication in 1981. A vital bibliography, J. Estelrich's *Vives: exposition organisée à la Bibliothèque Nationale*, 1941, was published in Paris in 1942 and is scarce for that reason. Dionisia Empaytaz's book aims to make Vives more accessible by combining a short biography with a bibliography and an anthology of his writings. Unluckily for the compiler, the sixty-page bibliography

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which gives her book its title was completely eclipsed by the appearance in New York in 1990 of Carlos Noreña's *A Vives bibliography*. (In any event, being incomplete, it is unlikely to meet the needs of many specialists, whilst remaining too bulky and detailed for the interested amateur.) The biography on the other hand has the advantage of being manageable for the non-specialist. The anthology covers topics such as the education of children and of women, matters of peace, non-violence, poverty, pride, and prayer. Only 20 pages long, it is tantalisingly brief, but it does serve to whet the appetite of those who wish to read more of Vives's remarkable and influential writings. Although the bibliography may have been raison d'être of this work, the usefulness of that section was a little doubtful even before a rival publication appeared to overshadow it. But the three sections taken together do form a useful basic introduction to an important figure.

A. J. C. BAINTON
University Librarian, Reading

Seventeenth-century Spanish poetry: The power of artifice, Arthur Terry. *Cambridge, London and New York; CUP 300 + xv pp. ISBN 0521 44421 7. £35.*

In a study that ranges over an astonishing number of poets, Arthur Terry portrays a highly dynamic literary world in the period 1580–1650: not only 'household names', but also those excellent 'minor' poets who, in a different age, might have been regarded as major. What emerges above all is the sense of continuity through change as even the greatest innovators of the seventeenth century draw on the heritage of tradition, especially the oral tradition; but what is also evident is the extent to which Renaissance and seventeenth-century poets continued to view the world in terms not so very different from those of the Middle Ages: it was a world divinely ordained, in which man's place was clear. This sense of hierarchy is reflected in the hierarchy of decorum, in which a particular style was regarded as 'appropriate' to a particular subject for the seventeenth-century reader. There was nothing surprising in this accepted view of things. The medieval tendency to regard everything as religious and symbolic is still to be found in the seventeenth century; and seventeenth-century poets still tended to seek to express universal rather than particular truths. The sense of hierarchy and divine order led them to focus on the essential *similarities* rather than differences between things, as is clearly seen in their development of *conceptismo*.

Terry does not hesitate to point up the difficulties in entering a sensibility so different from our own. By emphasising its medieval and Renaissance roots, he shows that we have to exert the utmost caution in claiming 'modernity' for any poet; Renaissance, and, it follows, seventeenth century sensibility were closer to the Middle Ages than to the twentieth century. This is particularly true of Quevedo's conservatism. The modern reader may miss much of the intertextuality in Quevedo's work, as he cites or reworks much that would be familiar to his educated readers.

Terry considers the role of patronage and the academies, as well as political life, in influencing the writing, and he touches on the relationship of the poet to the reader and to the poem. The links between Lope's biography and his art, however, should not be drawn too tight, and the self that emerges in the poems is a fluid persona which is constantly re-created.

This work brings recent scholarship to bear upon a vast corpus of writing and makes us aware that there is much still to be discovered, and there are many poets whose work might be reassessed. Terry reveals his own erudition and wide reading and yet has produced something manageable – although the subject is vast and complex. My only reservation is that Calderón is dealt with so summarily.

CECILIA BAINTON
St Mary's School, Ascot

Butt, John and Benjamin, Carmen **A New Reference Grammar of Modern Spanish**

2nd Edition (London: Edward Arnold, 1994) ISBN 0340 58390–8.

It was with great pleasure and relief that I received a copy of the original 'Butt and Benjamin' (as it has come to be called). For many years teachers and students of Spanish had no 'bible', equivalent perhaps to Judge and Healey in French, in which to consult grammatical and lexical problems in a rapidly changing language. There have always been enormous 'grey areas' in Spanish, a language spoken by over 300 million speakers throughout the world and with over 20 official academies of the language. But at last! a book which, if it could not give definitive answers to every problem, at least could inform on current usage and preference in both Spain and Latin America.

And now – Butt and Benjamin Mark 2! What new goodies lie in store? As the cover says, the new edition has been updated throughout with many new examples of current usage. There are five new chapters. One is on the imperative, with sections on Argentinian usage and matters such as the status of the infinitive form in the second person plural. Another chapter is dedicated to existential sentences (there is/ there are), easy enough to understand but often mistranslated from the English. Modal verbs are also given a chapter to themselves, with useful comments on verbs such as *poder* (suggesting permission or allowance to do, rather than simple physical possibility). Expressions of time are likewise given more space: I was glad to learn that both present and perfect are allowed in sentences like *'hace tiempo que no la veo'*, at least in Spain, although Latin American usage much prefers the present. This is an area which has had *me* worried for a while. The book is also good on 'verbs of becoming', especially in the clarification that some pronominal verbs are so because they indicate a change in state. One of the things I most enjoyed, was the English translation of some notoriously difficult idiomatic or colloquial Spanish. One or two niggles: why an example with *'adoro nadar'* which must be very much less common than *'me encanta nadar'*? I also felt that editing was not always consistent (chapter introductions) and some items (*morirse*) have been incorrectly indexed. But these trivalities part, this new edition is a glorious book which will be read like a novel by some and consulted with frequency by others, for several years to come.

SANDRA TRUSCOTT
University of Manchester

Books received

A la escucha-Comprensión oral, Ramón Palencia. *Ediciones SM Madrid: 1994. Available from European Schoolbooks, The Runnings, Cheltenham.*

Al habla-Tácticas de conversación, Teresa Bordón. *Ediciones SM Madrid: 1994. Available from European Schoolbooks, The Runnings, Cheltenham.*

Ele, Curso de español para extranjeros, Guía didáctica, Virgilio Borobio. *Ediciones SM Madrid: 1994. Available from European Schoolbooks, The Runnings, Cheltenham.*

Ele, Curso de español para extranjeros, Cuaderno de ejercicios, Virgilio Borodio. *Ediciones SM Madrid: 1994. Available from European Schoolbooks, The Runnings, Cheltenham.*

Gabriel Miró, Nuestro padre San Daniel and El obispo leproso, C. A. Longhurst (ed.). *Grant and Cutler: London, 1994, £5.40.*

News and reports

¡En la práctica! Canning House/ALL Spanish Day, 18 June 1994. Report by Mercedes Catton, City of Bath College.

'¡En la práctica!' was my first Spanish day-workshop and my first visit to Canning House. I enormously enjoyed browsing through the library and finding out about materials and articles – a sort of Aladdin's cave experience which seemed to be shared by other colleagues, as newsletters, leaflets and other information were grabbed and instantly hoarded.

We crowded in to hear the plenary session by Martin Workman who encouraged us to feel positive about the developments (regressions?) in the National Curriculum, no easy task in a room full of people weary of the tidal changes that have characterised education in the last few years.

I then went to a talk by Michael Evans on 'Teaching literature in the target language at A level'. I found Michael's clear, sharp insights very inspiring, and his reminder that A level students are not undergraduates was comforting and reassuring. Teaching in the target language not only helps to prepare students for writing in the language, but also allows opportunities for them to develop their understanding and appreciation of the language used in the texts. There is potential for the analysis of proper nouns and specific vocabulary, for example, to become more meaningful. Why is the play entitled '*Bodas' de sangre*, rather than '*Casamiento*' or '*Matrimonio*'? What is the significance of Leonardo's name? He gave us a wealth of supporting strategies.

Then came lunch, a time to relax and share with colleagues. There were familiar faces encountered at the ALL conference last Easter and many new ones. After lunch I missed the siesta which the muggy June afternoon called for. However, Steve Hawarth's hyperactive enthusiasm stirred some adrenalin. Windows were opened and we were coaxed into action during his workshop entitled 'Practical session on assessment in the classroom'. What came out of this session was the importance for a department to agree on a scheme of work which 'identifies learning outcome for all pupils and which has clearly identified assessment opportunities'. The importance of having 'sufficient tasks in all four skills' and 'the common use of assessment strategies' were also key points. Steve's vivaciousness was contagious and I enjoyed the classroom experiences shared by him and the group.

The last talk I attended was Jennifer Robert's 'Setting up work experience in Spain'. Jennifer told us about the successful work exchanges which Welsh and Catalan schoolchildren have been engaged in during the last few years. She pointed out pitfalls to avoid and the importance of meticulous organisation. The audience's main concern was of language: was it confusing for the Spanish learners to be faced with *catalán*? Jennifer told us that both their employers and host families were accommodating and willing to speak *castellano*.

This was a full and enjoyable day. If all the workshops were as interesting and thought-provoking as the ones I attended, then I am sure the majority came away *bien aprovechados*.

Editor's note: Michael Evans's article 'Teaching *Bodas de Sangre* at A level' featured in *VH* No. 8, December 1993, and he extends the principles outlined to Márquez's *Crónica de una muerte anunciada* on pages 3–11 of this number.

Penryn–Loures link

Rita Bellard and Janice Harris of Penryn Community School in Cornwall report:

'We were able to host our first visit of Portuguese students to Penryn during September 1993. The experience was considered a huge success by all who took part.

Paula Mendes, one of the teachers, said 'Our students have learned about some important aspects of Cornish life – the rich history, the seamen, the miners, family life and school life. The value of such a cultural Interchange is immense.'

Rita Belford, who is a full time librarian in Penryn Community School, has been the driving force in maintaining the link with the Escola Secundária Dr. António Carvalho de Figueiredo in Loures, near Lisbon. She accompanied a group of students to the school during the May 1994 half-term.

The English pupils were hosted by Portuguese families and had a programme of visits which gave them the opportunity to develop their friendships, to work alongside Portuguese students in School and to broaden their knowledge of the country and its culture.

This project is the outcome of an initiative by the LEA in 1991/92, which was designed to increase European Awareness. Three secondary schools and ten primary schools took part, each studying a different country in depth. Our country was Portugal and Rita Bellard was asked to coordinate the project. It is very satisfying that an exchange has been the result.'

LIDEL, Edições técnicas, Lda, Lisbon

Following mention in this section of the above publishers in the last issue (June 1994), European Schoolbooks have pointed out that they are the exclusive distributor for this publisher in the UK, and any orders made direct to LIDEL are passed to them.

Portuguese Bulletin

Vida hispánica readers with Portuguese interests are reminded that A.L.L. publishes approximately twice yearly a *Portuguese Bulletin*, edited by Peter Bull. It is sent to all members who are recorded on the office database as having declared an interest in Portuguese. If you do not receive it (there have been three issues to date) please let the Rugby office know. It contains news, reports and short articles of interest to teachers of Portuguese. Similarly, if you have information about future or recently past events which you think would be of interest, please contact Peter on 061 998 5387. For future events it is usually a quicker way of disseminating information than this journal, as it takes less time to prepare, and appears when needed rather than to a rigid timetable!

News from Branches

We are always happy to publish reports of branch activities in both Spanish and Portuguese – or any local event of interest to teachers of either language – from around the country.

Notes for contributors

Contributions The Editorial Committee welcomes previously unpublished articles, which will further the cause of learning and teaching of Spanish and Portuguese.

Contributions are expected to fall into one of these categories:

a) Articles of about 3000 words.
b) Brief (up to 1000 words) items of information, notes on innovative practice, discussion points (including those arising from previous articles).
c) Reviews usually of about 300 to 400 words (longer reviews or articles may be accepted). Please send your contributions direct to the Editor or the Review Editor.

The guidelines below are intended to help contributors:

Presentation

Type with double spacing.

If you set your typewriter or word processor at 44 characters (the equivalent of the line length), this will help the Editor plan the arrangement of the journal.

Please give your article one title only, not a title and a sub-title, and divide it up with (short) subheadings.

Give full references for all sources quoted.

Please send two copies of the article and keep another for yourself.

Illustrations

Photographs are particularly welcome, as are charts, diagrams and tables where relevant. Please send these at the same time as your typescript.

Timing

In order to be considered for inclusion in the following issue, articles should normally be sent in by 1st February and 1st August. Where topicality is of the essence, shorter deadlines are possible by negotiation, with the Editor.

Correction

My apologies to Eliane Taddei for allowing the incorrect spelling of her first name to occur three times in the last issue. This was a printer's error which I should have picked up at proof stage.

Editor

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Letters to the editor

¡Yo sí le escribo al redactor!

I read your editorial in December 1994's *Vida hispánica* with interest. Perhaps the reason that you receive little feedback from readers is that we are very satisfied with the contents! After all, newspapers only seem to receive letters of criticism and indignation, or at least, those are the ones they publish.

I look forward to receiving *VH* twice a year and read it with a great deal of enjoyment, with pen and paper at the ready to jot down addresses and details of books and other resources reviewed. I enjoy all the articles, particularly those which have a direct link with the classroom, I suppose, but also those which open up whole new areas. It is so easy to get rusty, so I found Carlota Larrea's *A case for teaching 'La nueva narrativa española'* very stimulating, and I intend to send off a large order for some of the novels mentioned. It is easy to get out of touch with new trends in literature and to fall back on the tried and tested.

With regards potential contributors, it is a big step to put yourself on the line and offer your opinions and I can understand the reluctance of those who may well have plenty of ideas but do not necessarily want to see their names in print. And of course, as you say, lack of time is an important consideration. For example, the fascinating article *Word associations in Spanish* must have taken months or longer to write, and whilst I appreciate that we are not talking about a competition, nevertheless I feel that my 'devices, wheezes and *trucos*' must pale into insignificance in the face of such erudition. So I think that the idea of *El rastro* is an excellent one because people will not be put off by length and they will be on familiar territory because they will have used the ideas themselves.

JENNY WAKE
Badminton School, Bristol

Editor's note: Jenny helps set up *El rastro* with some *trucos* etc on page 47.

María and the biscuits

I found the article by Vives and Meara very interesting, but wonder whether, were they from an older generation, they would have found the Galleta/María collocation so unEnglish, as I am sure that for many of my generation, while biscuit might not have elicited Marie, Marie would almost certainly have elicited biscuit.

M. E. MARTIN
Liverpool

GCSE results in 1994

This year's GCSE results in modern languages leave too much to be desired. The accompanying chart demonstrates that Spanish continues to be the Cinderella amongst the 'big 3', and that there is little sign of this changing. But that is not the prime concern of this letter! If we accept the premise that any grade lower than C is a failure then we have to swallow the unpalatable fact that as a nation we are still failing to produce competent linguists. What do the results show us?

Firstly, the percentage of failure in MLs as a whole was 45.2%. In French 48.2%, German 40.3%, and in Spanish 40%. Candidates in French and in German outnumber those in Spanish by 8:1 and 3:1 respectively.

Now in what precisely are our pupils failing? Is it coursework, the oral, or the final examination itself? The answer of course lies outside the ambit of these brief remarks but let us not forget that the staggering numbers of failures have had the benefits of new methodologies and technology that have revolutionised ML teaching and learning. They've never had it so good!

The new age of Chomsky and Saussure, communicative competence and 'language in use' ideologies, flashcards, satellite TV, interactive videos and glitzy course books, have done precious little, so it seems to me, to increase liguistic ability in young learners. Results are what everyone demands nowadays and not failures. Even in English the fail rate was an alarming 41.4%! If our pupils fail in their mother tongue (I am very aware that in certain pockets of the country many pupils are bilingual) how on earth are they going to progress in a foreign language?

The present government's wish to see 30% of our youth in HE may be admirable but how many linguists who love their subject will be content to teach most of their conscious hours on courses to non-linguists or to very poor achievers? The notion that Spanish is 'easier' than its 2 rivals is certainly not borne out by recent results. German, which I also teach, is in my view certainly harder to learn, yet results in it virtually parallel those in Spanish. The higher percentage of failure in French stems, at least in part, from its greater numbers. Roughly 1 out of 2 fail in French!

As Hispanists we cannot take any comfort from failure rates in French. We have to examine why so many of our own pupils are failing in Spanish and rectify that *ahora mismo*. Maybe the time has come to reexamine the notion that pupils do fall into groupings of academic and non-academic and that to impose on non-academic pupils subjects beyond their grasp or real interest is counter-productive.

My experience shows and these results prove that not all pupils are 'academic' and that they are very unhappy following academic subjects. Society needs carpenters, plumbers, electricians, etc. The notion of MLs for all is fine, but let us also recognise that not all pupils are for MLs!

The truth may be hard but the future will be harder!

DONALD McCRORY
Richmond College

Editor's note: maybe not the current orthodoxy, but are we indeed deluding ourselves?

1994 GCSE results

% of candidates gaining grade

	A*	A	B	C	D	E	F	G	Total no. of candidates
French	4.5	15.8	16.6	16.6	17.4	13.0	12.2	5.6	289,901
German	5.2	18.8	16.6	17.9	15.9	10.6	8.8	5.0	110,517
Spanish	6.6	20.7	16.7	14.7	13.3	10.4	10.2	6.1	36,415
Mod Langs	5.0	17.2	15.1	16.7	16.6	12.1	11.1	5.4	443,712
English	1.8	8.7	20.1	27.6	20.7	11.3	7.5	1.9	596,206

All subjects: A*: 2.9% A*-A:13.2% A*-C: 53.1% A*-G: 98.5%
(table from figures supplied by the writer)

«Bebenida bedendella»: transcription in the Spanish language class

M. Dolores la Torre University of Newcastle

In their discussion about the use of dictation in the English language class, Davis and Rinvolucri (1988), state that 'in teaching other languages (. . .), Spanish for example, dictation is relatively less useful because the relationship between the sound system and the spelling is not especially problematic'.[1] My argument is that although Spanish orthography can be largely regarded as phonetic, i.e., it is almost spelled the same way as it is pronounced, it has some peculiarities that may cause problems to the native speaker of English. For example, the voiceless velar plosive /*k*/ is written *k* in all positions, *c* before *a*, *o*, *u* (*casa*) and *qu* before *e* and *i* (*queso*). An important feature of the Spanish language is that it has a syllable-timed rhythm in contrast to the stress-timed rhythm of English. The basic rhythm unit in Spanish is the syllable which could be described as 'a single vowel or a group of sounds which contains one vowel',[2] and one of the most outstanding characteristics of spoken Spanish is that all the syllables, stressed or unstressed, in a rhythm group, tend to follow each other at more or less evenly spaced intervals of time. The main categories of unstressed words in a rhythm group are: (a) the definite article; (b) weak pronouns; (c) weak possessive adjectives; (d) prepositions; (e) conjunctions; (f) relative pronouns; (g) titles used with Christian names.

In the example below

Pedro llegará mañana por la tarde a casa

we find a rhythm group with eleven syllables. Each syllable is equally clear-cut and uttered with approximately the same duration of time.

Pe / dro / lle / ga / rá / ma / ña / na / a /ca /sa

It contains four stressed syllables.

Pé-dro-lle-ga-rá-ma-ñá-na-a-cá-sa

This syllable-timed rhythm unit, differs from the stress-timed rhythm of English, in which only the stressed syllables tend to be evenly spaced in time. This is one of the reasons why beginner English learners think that Spanish sounds very fast. Hence, at the early stages of language acquisition, native English speakers find it difficult 'to make the transition from the Morse-code rhythm of English to the machine-gun rhythm of Spanish'.

Surprising as it may sound, in my teaching experience, beginner and intermediate native English learners of Spanish find the task of transcription, i.e., a variation of dictation which consists of a written passage taken from a tape-recording, a hard listening activity. As a common practice, I ask my students at the beginning of the course, whether they think that dictation is a useful activity and why. They all agree that not only does it help to improve their spelling, but it also creates an atmosphere of challenge.

What follows is an analysis of 20 beginner students' responses to an exercise of Spanish transcription, carried out at the end of the first term to see what problems the students might have. This group of learners, some of whom did GCSE Spanish and others began Spanish with no knowledge of the language at all, are expected to reach A-level standard within a year. In the first term, the use of the present, preterite and perfect tenses are introduced, together with the periphrastic verb-forms *ir a + infinitive* and *estar, ir + gerund.*

The following text was chosen at random. It contains 66 words (see Appendix 1). The passage was recorded on a tape in the language lab, and the students were asked to work individually. They could listen to the tape as many times as they wished, stopping at any point of the passage. A 15 minute time limit was set.

Problem areas

Below are listed problem areas that were found after a close examination of the responses. The phonetic symbols of the IPA (International Phonetic Association) have been used.

1. Confusion between the minimal pairs *p* / *b*.

The word *dependen* was written as *debenden*. Unlike English, Spanish plosives are not aspirated when followed by a vowel in a stressed syllable. The voiceless bilabial plosive /*p*/ is pronounced with a sharp explosion of breath and in this respect it differs from the English RP /*p*/. It can be easily confused with /*b*/. Likewise the voiceless dental plosive /*t*/ is often confused with the voiced /*d*/.

2. /*v*/ was misspelt as /*b*/.

The word *viven* was written as *beben* or *biben*. In Spanish the voiced bilabial plosive /*b*/ is written either *b* or *v*. By contrast, English /*v*/ is a voiced labiodental fricative.

3. The voiced palatal lateral

/ʎ/ written *ll* was confused with the English /*lj*/.

The word *caballo* was written as *cabajos*, *caballios*, or *cabaillos*. The voiced palatal lateral /ʎ/ written *ll* is often confused with the nearest equivalent in English, the combination /*lj*/, which appears in words like *million*. The Spanish palatal lateral is articulated as one sound and not two.

4. The sound of /*k*/ before *u* written *cu* was misspelt as *qu*.

The word *frecuencia* was written in many instances as *frequencia*, due to its similarity with the English *frequency*. The rule says that the voiceless velar plosive /*k*/ is written *c* before *a*, *o*, *u*, *qu* before *e* and *i* and *k* with all vowels, for example *casa*, *queso*, *kilo*.

5. The sound of /θ/ written *c* before *e* was misspelt as *z*.

The word *avestruces* was written as *avestruzes*. The voiceless interdental fricative /θ/ is written *c* before *e* and *i*, and written *z* elsewhere. For example *luz*, *luces*.

6. Syllables of words within a rhythm group were run together as if belonging to other words.

If in a rhythm group a syllable ends in a vowel and the following syllable begins with a consonant, it is very likely that the final syllable and the beginning of the other word will be thought as one word. In the example below

siendo salvaje

since every syllable follows each other at a more or less evenly spaced intervals of time some students wrote

siendos-albajes

where the consonant of the third syllable has been 'absorbed' by the final vowel of the previous syllable.

7. Hurrying of final syllables.

The verbal group

viven y dependen de ella

was written as

bebenida bendendella

In this example the conjunction *y* has not been recognised. This can be explained by the fact that it is close to a single consonant which is in intervocalic position, so this consonant begins the following syllable. Here syllabic division does not correspond to word division.

The error *della* is caused by a process called *synalepha* whereby the vowel *e* of *de* and *ella* has come into contact in a rhythm group and the two words are combined to form a single syllable.

8. Carelessness in the use of the general rules of spelling and written accents.

For example *todavía* and *encontrándose* were written without bearing a written accent. Spanish, with few exceptions, has a stress accent on one syllable of each word.

The commonest stress pattern is for the penultimate syllable of a word to bear the stress. Words which end in a vowel *n* or *s*, are stressed on this syllable and are called *paroxytones* or *llanas*, or *graves*. If the word ends with any consonant except *n* or *s*, the stressed syllable must bear a written accent like in *lá-piz*. Words which end in a consonant other than *n* or *s*, are stressed on the final syllable and are called *oxytones* or *agudas*. If they end in *n* or *s*, they must bear a written accent like in *la-drón*. Finally, when the stress falls on the antepenultimate syllable of a word, the syllable bears a written accent. This type of word is called *proparoxytone* or *esdrújula*, for example *cán-ta-ro*.

9. Nonsense words.

The responses of the students suggest that they failed in guessing words because their knowledge of vocabulary was limited, and therefore, they could not interpret the surrounding context. The verbal group *corren todavía* composed of verb + adverb, was written in 11 different ways, for example *cuarento habilla, corata la vía*, or *corren tú la vía*.

In this exercise, the students were not provided with the title of the transcription. My question is, would the students' performance have been improved if they had been given the title beforehand? Guessing from context is the most frequent way that we discover the meaning of unknown words and in order to do it we must learn to look for some clues, for example collocation, i.e., grammatical structure, or redundancy of words. A further comment that I would like to make is that the problem areas listed above are by no means exhaustive. More data analyses could presumably throw light on other difficulties.

The problem areas highlighted suggest that, the exercise of transcription in the Spanish language class is a useful one for the following reasons:

1. It is an activity that involves more than one skill.

The learner must listen, write and read at the same time.

2. It gives the learner practice in understanding the syllable-timed rhythm of Spanish.

Words can be divided into syllables and whether stressed or unstressed, comprise about the same length of time.

3. It deals with syntax.

On the one hand, the learner must cope with understanding what the whole passage is about and on the other hand, he/she must recognise word order and understand how the sentences relate to each other by means of recognising the linking words.

4. It gives practice in sound discrimination.

Non-aspirated voiceless/voiced plosives at the beginning of a syllable can be easily confused.

5. It focuses on word stress and spelling.

General rules of spelling and stress, in particular written accents, should not be played down.

6. It focuses on semantics.

On the one hand, there are clues that help in guessing the meaning of unknown words, such as the context, repetition of the same word or prior knowledge. On the other hand, there are variables that may hinder word recognition like ambiguous context or lack of prior knowledge. There is a strategy for guessing from context (Nation and Coady, 1988), which the learner can apply successfully: (a) finding the part of speech of the unknown word; (b) looking at the immediate context of the unknown word; (c) looking at the wider context; (d) guessing the meaning of the unknown word; (e) checking that the guess is correct. It is important that we make our students aware of this strategy to guess vocabulary.The reasons set out above suggest that the exercise of transcription in the Spanish language class is useful because, firstly, at a linguistic level, it gives the learner practice in spelling, word stress, syntax and semantics; secondly, it introduces the game element of competition, the challenge to 'catch the right word' and thirdly, a constant practice in writing to dictation, helps improve to fix the knowledge of the general rules of Spanish word stress and orthography. I, therefore, suggest that transcription should become a regular task in the listening class.

Possible ways of exploiting transcription

1. Sound discrimination exercises dealing with minimal pairs

1.1. p/b and t/d
1.2. c/ k/qu
1.3. b/v
1.4. c/z
1.5. words bearing a written accent.

2. Rhymes

You can choose short popular Spanish poems.

3. Listening passage

Record a listening passage on a topic that the students show an interest in. As a guideline work with passages that contain between 50 and 100 words, depending on the level. The passage should contain any difficulties that you feel the students need to practise.

Feedback

On an OHP transparency.
Hand out photocopies.
Peer-correction.

Score

Penalties:
For every failed written accent 0.25 points.
For every capital letter 0.5 points.
Other than that, 1 point.

As a rough guide, in a passage of 100 words, 15 mistakes should be considered a fail.

Notes

1. Davis, P. and Rinvolucri, M. (1988): *Dictation. New methods, new possibilities*. Cambridge. Cambridge University Press, p. 7.
2. Macpherson, I. (1975): *Spanish Phonology. Descriptive and Historical*. Manchester. Manchester University Press, p. 33.
3. Macpherson, I. op. cit, p. 35.

Acknowledgement

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Wallace, M. J. (1980): *Study Skills in English*. Cambridge. Cambridge University Press.

Appendix 1

Transcription exercise

Los caballos, las vacas, las avestruces y los hombres corren todavía por estas inmensas llanuras de la Argentina. Muchos hombres viven y dependen de ella. La vida es dura, las noches frías, la cama es con frecuencia la silla del caballo o el duro suelo. Es una tierra casi deshabitada, donde los caballos pueden seguir siendo salvajes y los hombres siguen encontrándose solos ante la naturaleza.

Appendix 2 follows overleaf

Appendix 2

Error collection and analysis

Table 1. Error analysis

words	error	number of responses	TOTAL
de la Argentina	del Argentina	18	21
	de Argentina	3	
avestruces	avestuces	6	18
	abestaluces	2	
	abestuzes	2	
	abestuces	2	
	avistunces	2	
	abestruces	1	
	abestruzes	1	
	abistruzes	1	
	abestulces	1	
corren todavía	corrento la vía	4	16
	corrento la día	2	
	cuarenta la vía	2	
	corrento y la día	1	
	corrente a vía	1	
	cuarento la vía	1	
	quarente varía	1	
	corata la vía	1	
	corren tú la vía	1	
	cuarento habilla	1	
corren todavía	cuarento la día	1	16
viven y dependen de ella	bebenida benbedella	1	10
	beben y debendendella	1	
	biben y depiden	1	
	bibenida penden el día	1	

	viven en la pependaya	1	
	vivenida pendent de ayer	1	
	viven independente	1	
	viven independentia	1	
	viven independen de ella	1	
	viven independen de ella	1	
con frecuencia	frequencia	4	10
	confrequencia	3	
	confleguencia	2	
	conflecuencia	1	
caballos	cabajos	2	8
	caballios	2	
	cavallios	1	
	cabaillos	1	
	cavalios	1	
	cavallos	1	
siendo salvaje	siendo el bajes	2	4
	siendos albajes	2	
encontrándose solos	incontrando se solos	1	2
	contrada se solos	1	
duro suelo	duros huelo	1	1
TOTAL			90

Modern languages in the Scottish primary school

Daniel Tierney and John De Cecco The University of Strathclyde

The first part of this article will give some general background information to MLPS in Scotland while the second part will go on to look at Spanish in particular. Pilot projects in teaching Modern Languages to primary pupils in Scotland were initiated in 1989 following the statement by the Secretary of State in Circular 1178 that he wished to examine the 'case for beginning the study of a modern foreign European language in primary school'. *'He is aware that early experiments in the field were not a success and he considers that a better outcome may be achieved with more careful planning, an adequate supply of trained teachers and appropriate level of resources committed to the project.'*

In addition to the National Scottish Office Education Department Pilot Projects there were also a number of regional projects. The National pilot project involved 12 secondary schools and their associated primaries. The first six secondaries and their associated primary schools were involved in the teaching of French and German. In 1990 a further four secondary schools and their associated primaries were added for French and German and one pilot project in Italian and one in Spanish were initiated. By 1992–93 the foreign language was being provided to Primary 6 and 7 in 10 of the 12 projects and to primary 4–7 in two of the projects. Seventy-six primaries and over 4,300 pupils were involved at this stage.

The Scottish Office provided funding which was used by 11 of the 12 local authorities involved to appoint extra secondary staffing in Modern Languages. These teachers would work alongside their primary colleagues and deliver the foreign language. The other authority appointed a team of tutors to work with the primary teachers with the aim that the latter would assume responsibility for teaching the foreign language.

There were also two full time development officers who were involved in supporting, developing and monitoring the continuing evolution of the pilot. Funding was also made available for resources. This was a crucial period for lessons to be learned and for the spread of good practice. The projects were the subject of research which was funded by the Scottish Office Education Department and carried out by a team from the University of Stirling led by Professor Richard Johnstone.

The extension of the project

The initial partnership model allowed for a successful start to the piloting and for insights to be gained. After three years of experience it was decided to extend the teaching of a foreign language to all primary schools in Scotland. In January 1993 the Minister announced:

'Building on these foundations (i.e. the national and regional pilots) we now propose that all Scottish primary schools should offer teaching in a modern European language: French, German, Spanish or Italian . . . I intend that the Scottish Office Education Department, in consultation with other interested parties, should devise an implementation strategy, including training arrangements, which would bring to larger numbers of primary teachers the linguistic skills they need to introduce a modern language into the primary curriculum.

The time was now right to provide the primary teachers themselves with the necessary linguistic competence. Like other countries such as France and Italy, Scotland had concluded that the person best placed to deliver the foreign language in the primary curriculum was the primary class teacher and a major training programme of language training was required. This was in no way a criticism of those secondary Modern Linguists involved in the pilot. It was quite the contrary because their vital role in the initial partnership model had contributed so much to the successful development, that the Government was committed to extending the project and there was now a sound basis for doing so. The role of the secondary specialist would evolve but it would be no less important and it was now appropriate for there to be a shift in the balance of responsibility for the primary school to the primary teacher. The National Extension programme was therefore initiated.

An extensive programme of consultation involving primary teachers, secondary teachers, advisers, directors of education, teacher trainers, linguistic attaches was undertaken to shape the training programme.

The competences

As a result, a series of competences, which the primary teachers would acquire, were identified. These were as follows:

1. The sound system of the language, accurate pronunciation and intonation;
2. The foreign alphabet and numbers (ordinals, cardinals, time, date, price, age, quantity);
3. Core language in the broad language areas of personal language (e.g. self and family), descriptive language (e.g. for people, weather etc.), affective language (e.g. likes, emotions etc);
4. Language for the classroom – Daily Routine (register, date and weather, prayers etc.), General classroom language (handing things over, giving instructions etc.), Organising activities (setting up, defining roles etc.), Language for the Pupil (asking for permission, expressing problems etc.);
5. The language required to deliver some basic art, craft, home economics, science, technology, drama, PE activities through the medium of the foreign language;
6. The language required for games, to teach pupils, some songs, poems, comptimes, to tell and develop some popular stories through the medium of the foreign language.

In addition the primary teacher would also have confident command of the basic structures of the language, She/he would be able to use a foreign language dictionary appropriately including cross-referencing skills and write labels/captions accurately with the support of a dictionary if required. The primary teacher would also acquire an awareness of the culture and background of the country(ies) whose language is being taught.

The Spanish training programme

These competences were illustrated by references to pilot experience in a paper entitled *Modern Languages in The Primary School: Competences* which was published in April 1993. This was to be fleshed out by one of the authors as a lead writer working to the Spanish Writing Group under the convenership of an HMI. The writing group was composed of the HMI, the lead writer, a teacher trainer, the Spanish linguistic attaché to Scotland, a primary teacher involved in the Spanish pilot and a local authority adviser. The lead writer was working 2–3 days per week drafting the training programme which was amended/approved by the writing group at frequent meetings. The Spanish group decided to use a commercial course to give the programme a framework and to devise additional materials on the basis of this framework. After some consideration, it was felt that Editorial Santillana's *Viaje al español* provided the best framework. This was not to say that the course provided the training programme itself. It was used on the training days, e.g. an audio exercise to develop a point, the video to consolidate the day's work, the book as a reference work for the teachers when required. The teachers were all provided with the books and cassettes for level one and two for them to use at home if they required or wished and to retain them after the training programme for reference or to develop their Spanish further.

The training would involve the teachers in 160 hours/27 days of intensive class contact time spread over a year. In year one of the training programme which began in November 1993, almost 400 primary teachers were to be trained in total, with the majority in French. Sixteen teachers volunteered to undertake the training in Spanish. Some had previous experience in Spanish but nine were complete beginners. Three had 'a few phrases, perhaps more understanding of the written word, maybe an O grade from some years ago', four had a 'reasonable amount, perhaps a Higher some time ago, or current tourist language' and none identified themselves at the outset as 'more advanced'. The aim of the training programme was not to train linguists as such but to give the primary teachers themselves sufficient linguistic competence and the confidence to enable them to teach primary school pupils.

In addition it was to give them training in methodology appropriate to teaching a language to that age group as well as pooling their own expertise in this area. It was also not a question of simply training the teachers to deliver set lessons. Their own linguistic resource would go well beyond the needs of their pupils. The Spanish training days were held in a Glasgow hotel. There were two tutors – one an experienced native speaker with a primary teaching qualification and the other the lead writer. The teachers themselves were from Strathclyde, Tayside and Grampian and supply cover, funded by the Scottish Office Education Department, was provided for their classes. The early days of training involved them in a lot of work on self and family, the sound system, numbers, time, countries, basic classroom language etc. Time was devoted to the sound system in Spanish and this was to pay dividends in linguistic competence and in confidence building. After some initial work on the sound system one exercise involved them in reaching agreement on the pronunciation of the different regions of Spain. After initial input by tutors giving name, age, birthdays etc., the information gap exercises on self proved to be useful icebreakers with the teachers getting to know each other.

As the language was developed on the course it was also applied where possible to the classroom scenario either through specific linguistic activities or through the pooling of expertise of the primary teachers themselves. Those involved in the pilot projects, those with early stages qualifications and those with other experience pooled their wealth of ideas.

To give some examples: when on the theme of commands, those for crafts such as *coged, dibujad, calcad, cortad etc.* were also developed; when teaching the weather, time was taken to think of classroom applications, games which could be played, activities which could be used to develop the language; when on the language of games language such as *te toca a ti, no hagas trampas etc.* was used.

This brings us to another important point linguistically. Was it essential or desirable to provide the teachers with all or a lot of exponents e.g. including *granizo* in weather? It was felt not. Yes, needs were met and responded to but a core of language was identified initially. To give a further example under ailments; the teacher should know *me duele la cabeza* and understand the structure of *doler* but there was not the same need to speak about e.g. appendicitis. Equally if a lexical item was required which the teacher did not know e.g. on doing a project on animals after a visit to a sea life centre and the label for seal was required then skills developed would allow the teacher to find the required word – *foca* in this case by reference to a picture dictionary which was then cross checked. This is not to say that a minimalist approach was undertaken. The language structures, exponents and lexical items were extensive but a decision was taken to avoid unnecessary burdens or complications. Thus some teachers were able to use one exponent to make a particular request whereas others felt confident enough to use a variety of exponents. In both cases, the essential point was to achieve communication and with accuracy. There was also the desire to develop the teachers' linguistic competence for their own needs outwith the classroom. Thus although the primary teacher's use of the imperfect tense would be limited in class, some time was given to it on the training course and the self access course allowed the teacher to take it further. Another aspect of the training programme was the use of videos of classroom experiences in the pilot projects. These had been commissioned by the Scottish Office Education Department and would give the teachers useful insights into such as PE warm ups in Spanish, prayers in Italian, mental arithmetic in German, storytelling in French, games, drama, songs etc before or after they had been developing the language required on the training programme itself.

The scope of this article obviously cannot allow me to give a detailed account of the content of the training material but as well as the normal linguistic activities there were some unusual extras. These included a simplified version of the Snowman by Raymond Briggs at Christmas time, the song *Estaba La Mora* from *España Canta* when we were on the theme of animals, the instructions for playing board games, pelmanism etc. and the language for taking the register, saying prayers and changing the date and weather charts in Spanish.

Storytelling provided a rich source of language development e.g. *Ricitos de oro, El pequeño elefante* or *La oruga hambrienta*. These stories offered useful repetition of such linguistic points as e.g. *una cama pequeña, una cama mediana y una cama grande* etc. etc. in Goldilocks; *quiero una nariz grande como mi padre, mi madre, mi hermano, mi hermana* etc. in the story of the little elephant and all the various food items which the hungry caterpillar ate. Thus the stories provided useful linguistic development for the teachers as they would for their pupils although in the latter case at an intellectually less demanding level obviously.

Throughout the training days the teachers had opportunities to take on their teaching role trying out some of the new language points with their peers taking on the roles of pupils. By the end of day 20 the core language had been introduced and developed. Days 21 and 22 were given over to revision around the theme of the village – an imaginary village. Where in Spain will it be? (points of the compass), what geographical features are there nearby? What is there in the village? (buildings etc.). Each person on the course was given an imaginary character which allowed development of self, family, jobs etc. And then we had the arrival of 'Martians' who of course have different customs from the Spanish! This division of the group in two led to some hilarious discussions in Spanish at the *fiesta* which the villagers held for the visitors. Thus we discovered from a Martian *que en Marte no hay agua en los lagos, ¡hay vino!* to which one teacher cried *Vamos allí*. Another Martian was presenting her family and when asked their names in Spanish replied *Rocky Marciano y su hermano Rocky 2, y su hermana Rocky 3.*

The final days of training were given over to the practice of teaching and all course members had to do a flash card activity, a game, tell a story, deliver an art and craft activity. This was an opportunity for them to seek clarification and for tutors to fine tune activities if necessary. The ideas were extremely imaginative and although it was a somewhat nerve racking experience, the teachers themselves felt it was beneficial and allowed them to share ideas.

Evaluation

The first phase of training finished in October 1994. How successful was it? Let the primary teachers speak for themselves. At the end evaluations were completed. Point 3 stated:

You have been introduced to language areas like: personal language, numbers, colours, days of the week, months of the year, weather, etc. If possible please give an indication of the range of language areas that you feel confident about introducing and developing with your pupils. Ten of the teachers felt confident about introducing and developing with pupils **a wide range of language areas** and six felt confident about **a fair range.** Point 5 stated that one of the aims of the training was to prepare them for delivering activities like flash card activities, songs, games, stories, art and craft, etc. Eleven felt confident about delivering **a wide range of activities** with five feeling confident about **a fair range of**

activities. The final question asked the teachers how worthwhile they felt the course had been overall as a staff development experience, with box 1 being not very worthwhile, to box 4 – very worthwhile. The final mean figure of 3.9 was a pleasing indication of the positive response to the National Training Programme. Phase 2 of training has now begun with a further 821 teachers being trained, 28 in Spanish. Two further phases of training are envisaged with approximately another 60 teachers being trained in Spanish. For the first group of teachers the programme has been completed but they are all now receiving support from the local education authorities. Some of them have spent two weeks in Asturias and their Asturian primary teacher counterparts have spent two weeks in the Scottish classrooms.

The Modern Languages in the Primary School programme has been an exciting challenge. The extension of this to every primary school in Scotland and the massive in service training programme have been ambitious. Early results from the pilot and from the training have been encouraging. However, a lot of work remains to be done and many further challenges lie ahead. *Although this article is written by the National Development Officer and the Lead Writer they are writing in a personal capacity*

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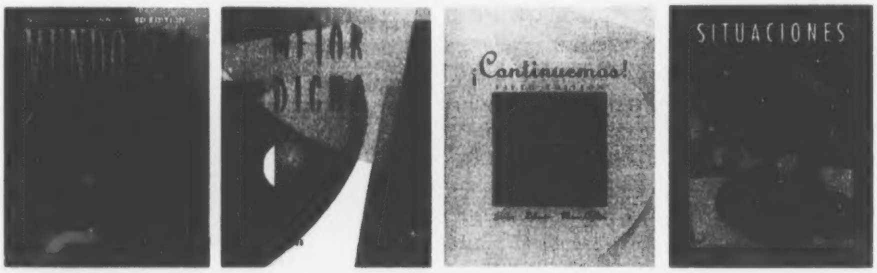

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Spanish for business

Caroline Shipton
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Background

I established the Merseyside Language Export Centre (MLXC) in 1987 with the brief of providing tailormade practical solutions for Merseyside companies' foreign language-related business problems. Since then, not only has the Centre expanded from a staff of one (me!) to 12 full-time and 50 freelance linguists, but we have developed an enormous and wide ranging experience in a variety of foreign language-related solutions that can be achieved in the business world. As well as providing translation and interpreting solutions for over 1,000 assignments for over 250 local businesses, MLXC has delivered over 300 foreign language courses for industry and has trained over 4,000 local employees to improve their linguistic skills to assist them in their work. We have delivered foreign language training courses in a range of languages including, in order of demand, German, French, Russian, Spanish, Italian, Japanese, Mandarin Chinese and Arabic. Each language obviously presents differences in approach, but our experience has shown us that there are a number of similarities which can be applied to language learning whatever the language being learned/taught.

The business language learner

There is no such thing as a business language learner. There are as many different business language learners as there are adults in the business world! However, there are certain characteristics that must be borne in mind when teaching in this context.

- **Motivation**
  Often export marketing sales staff have already started doing business in Spain and have returned from a business trip realizing that their total lack of Spanish skills is going to be a major handicap if they want to pursue successfully any meaningful business in Spain. Consequently, these business learners are highly motivated to learn. They have already envisioned a wide range of practical benefits to their acquiring Spanish language skills. This motivation makes the teaching experience extremely rewarding for the carefully prepared language teacher.
- **Focus**
  These learners have a crying and immediate need to *speak* and *understand* spoken Spanish in a number of specific contexts. In their particular industry, the motto 'Time is Money' is all important and they will easily lose confidence in a teacher who gives irrelevant or inappropriate examples to illustrate grammatical points. All language being learned must be focused on the business situation.
- **High achievers and high expectations**
  Often business learners are in their 30s to 40s and are respected in their particular industrial field for achieving results fast. They frequently have very high expectations of their ability to achieve fast. They are often very quick-witted and used to manipulating their mother tongue to their own advantage. The language class can, therefore, be quite threatening and frightening for them as they have had one of their major tools temporarily removed from them – namely speech.
- **Professional**
  Business learners are used to going on

professional training courses. Although probably unfamiliar with the communicative approach to language teaching, the business learner may have taken part in other types of management training programmes and will be happy (or at least prepared!) to throw herself/himself into role-plays, simulations etc. They expect slick presentations using pre-printed OHP slides, a white board and flip charts. They expect the training room to be an appropriate size, smart with suitable furnishings and natural light. They expect all handouts to be wordprocessed if not 'desk-top published' to a standard format and consecutively numbered, with a clear indication of where each one fits in with the self-study materials. They expect the best possible reproduction – no faint copies or missing top or bottom lines. The same applies to any supplementary cassettes a language teacher may wish to supply. These are always particularly valued by the business learner. However, they must not only cover relevant material, but must also be of a sufficiently high technical standard to enable them to be used in the car, where listening conditions may be poor. They expect coffee or tea to be available at all times. Indeed, if these minimum requirements are not met, they will lose confidence in their language teacher even though she/he may be the best in the field.

(In the early days, I had to encourage one of my best German tutors who was delivering an on-site, one to one, German class with the Managing Director of a local medium-sized manufacturer, not to carry her German materials in an old Tesco's carrier bag as it gave the wholly inappropriate impression of an unprofessional attitude and by association a second-rate, low quality product!)

- **Failed Linguists**
  Business learners are often people who have unpleasant memories of school French or who have no experience at all of learning a foreign language. Although this gives them an added incentive to persevere and work hard, it can also lead to feelings of inadequacy.

- **Targets**
  Business learners expect each session to have a clear beginning, middle and end, as well as to work to precise targets. It is useful, therefore, to give a brief, but formal, outline of objectives (related to overall course aims) at the start of each training session as well as a summary of what has been achieved at the end. This will enable business learners to build up a series of 'manageable chunks of learning' rather than be unclear as to how today's session fits in to the whole programme.

- **Information Gap**
  Many new foreign language teachers in the industrial context are concerned that their lack of 'technical language' will prevent them from becoming successful tutors in the business world. It is our experience that it is much more important to show a willingness to help the learner by asking to see copies of the annual report or promotional materials of the learner's company (some companies may even have this in Spanish if they are already trading with Spain) than to pretend to be a walking dictionary and demonstrate complete mastery of technical (or even commercial) terminology!
  The tutor's lack of knowledge in facts sets up a genuine communication gap which can be exploited for teaching purposes. Take advantage of it to force the learner to use her/his limited languages resources to their utmost. The learner's principal need will be the acquisition of basic structures which can be used in a variety of contexts, both business and social. Providing that the situations in which the structures are taught are selected with the business learner's needs in mind, and a little industry specific vocabulary is introduced where relevant, there is unlikely to be any disappointment as regards vocabulary content.
  In one of the MLXC's Spanish courses

for a paint-pot manufacturer, the participant wanted to know the specific technical name in Spanish for a particular container used in the British paint container industry. The tutor suggested he described the paint-pot using structures he already knew to describe its shape, its capacity, the materials it was made of etc. The tutor then suggested that when he was next doing business with the Spanish importer in Spain, he should strike up conversation describing all the features of the paint-pot and see what happened. So, when the participant next spoke to his Spanish business partner, he described the paint-pot in great detail and ended up by asking what this was called in Spanish and his Spanish colleague grinned broadly and gave him the answer. This whole exercise has a number of benefits. Firstly, the British paint-pot manufacturer used his limited Spanish language imaginatively to seek a solution to his information gap need. Secondly, the Spanish businessman was able to feel very useful in providing his British business partner with the answer. Thirdly, the tutor solved the problem by effectively turning the problem into an information gap exercise and still to this day doesn't remember either the English or Spanish for this particular paint-pot!

- **Unavoidable absence**
  This is a real and perennial problem for teachers of business people and, of course, it is precisely the individual who most needs the training, e.g. the export salesman, who is unable, through the nature of her/his work to be there on a regular basis. There are only two solutions to this problem:-
  - one to one training which can be cost effective, but often out of the price range of many small businesses or
  - building a course round materials for self study so that the learner only uses the reinforcement in class and not the basic learning.

Spanish *Just for Business*

Spanish Just For Business was written as a self study course to meet all the above characteristics and a growing demand for user-friendly materials of this kind. The pack has been available since 1991 and a number of business learners have used it to start their business language learning. We have found, however, that this kind of language learning is much more successful and satisfying, if it is supported by structured tuition. Consequently in 1994, along with my co-author Jane Millar, I wrote a Tutor's pack to support the self study materials.

New concept

Writing a set of guidelines and classroom activities for tutors to help them fully exploit materials that were initially produced for self study, resulted in a major shift for me in the concept and nature of language teaching/learning. *Spanish Just For Business* is designed to guide the learner gently *on her/his own* through the acquisition of basic structures and vocabulary. It was designed *not* to need a tutor *teaching* the vocabulary and structures. This, at first sight, might appear to be a major problem to the design of a Tutor's pack. However, instead of this giving me a major headache, it gave me the opportunity for an exciting breakthrough. Students, using the self study materials, would use the materials at home to learn and drill the new vocabulary and structures and would come to class to show off their knowledge. This would enable the tutor to have a much more rewarding class experience exploiting learned material rather then spending a large proportion of class time presenting the new structures and vocabulary. This concept appeared to benefit all concerned. The participants would do the learning in the privacy of their own homes, repeating the vocabulary and structures by replaying the audio cassettes as often as necessary, with no fear of embarrassment at saying something idiotic in front of their peers. They could come to class with the basic learning completed, ready to start 'manipulating' their knowledge. The tutor, on the other hand, could use her/his imagination to devise interesting and exciting role-plays etc to exploit the structures and content of each unit to the full, confident that the class time was being used effectively to consolidate the prior learning carried out elsewhere. The only drawbacks I could envisage initially to this were:

1. how to ensure that the participants understood this new concept and effectively carried out their learning at home prior to each class
2. how to ensure that the tutors fully understood their different role using these materials.

I resolved these issues by writing the Tutor's pack in the following way and by devising a Professional Development Training Course for would be tutors using the *Just For Business* Series.

Tutor's pack

The Tutor's pack comprises five sections:

1. Introduction to teaching a foreign language to the business learner
2. Using the pack – notes for tutors on how to use the pack
3. Tutor's notes – containing suggestions for classroom activities and ideas for exploiting the cassette extracts unit by unit.

Unit 1	Making contact by telephone
Unit 2	More about telephoning
Unit 3	Arriving at reception
Unit 4	Presenting your company and its product I
Unit 5	Presenting your company and its product II
Unit 6	Eating out with business contacts

4. Tapescript – comprises the complete tapescript of each unit from the student pack, including an indication of extracts featured on the tutor's cassette that can be used in class.
5. Tutor's cassette – allows quick access to key dialogue extracts. All English commentary has been removed and headings and extract numbers have been added for ease of reference.

Professional Development Training Course

The one day programme comprises:

1. Introduction to the *Spanish Just For Business* student pack
2. Pointers on teaching a foreign language to the business learner
3. Presentation of the Tutor's Guide and how to use *Spanish Just For Business* materials effectively
4. Micro-teaching and Role-plays 1. Some tutors try out learning a new language using one of the *Just For Business* series whilst other tutors prepare to teach how they would exploit this learning using the Tutor's Guide. Finally both groups come together to carry out the micro-teaching exercise.
5. Micro-teaching and Role-plays 2. This whole exercise is then repeated with the groups reversing roles
6. Feedback and summary of achievements

Feedback from participants/tutors on this course after even such limited exposure to the concept of classroom exploitation of oral/aural skills learnt elsewhere has been enthusiastic and positive following the micro-teaching/role-play sessions.

Using Spanish *Just For Business* materials and Tutor's Guide

In order to provide greater awareness, I shall now give more details on Topic 3 from the Professional Development Training Course on how to use the **Spanish *Just For Business*** materials effectively.

The **Spanish *Just For Business*** course is suitable for groups of false beginners (or highly motivated complete beginners) particularly groups in which attendance is expected to fluctuate, since the self-access materials mean that anyone who misses a class can nevertheless keep up with the others. The course was written principally with needs of people already working in business but, it can also be used in language modules of Business Studies courses in school sixth forms and colleges.

The materials could provide the basis for a short course of 20–30 hours divided into weekly or fortnightly sessions of 2–3 hours each. We suggest an Introductory and a Concluding session, as well as at least one session per unit and two sessions for Unit 4.

Introductory session

This could take the form of a Spanish evening with wine, cheese and a talk on 'Doing Business in Spain' by a local businessman or woman. The local Chamber of Commerce can probably help you find someone with the appropriate experience. As well as firmly establishing the course in the business (as opposed to the traditional evening-class) context, the aim of the evening should be to explain how the course will work. It is important:

1. to agree targets, i.e. what part of the self-study materials learners will cover in preparation for each class. This might, for example, be to work through Unit 1 until they feel quite familiar with the material
2. to make your expectations, regarding their commitment to these targets, clear to the learners

Your group may not have much experience of self-study programmes and so it is important to emphasise the fact that most of the learning will take place outside the teaching sessions. The purpose of the sessions with the tutor is:

1. to build confidence by proving to the learners that they can communicate successfully using the language they have learnt by self-study
2. assuming the class is fairly small, to take account of the need of individuals to learn language specific to their work
3. to provide additional grammatical explanations, cultural information, etc.
4. for the tutor to monitor that efficient learning is taking place

Effective use of study time between sessions is therefore essential for the consolidation of what has been learnt, and the preparation of the next unit.

We recommend that the learners devote some time to their Spanish each day, even if it consists of only a few minutes' vocabulary reinforcement. Make it clear that it is the responsibility of each learner to keep up with the rest of the group, especially if she/he has to miss a session. In the self-study pack they have the means to do so. A fine line obviously needs to be drawn between allowing participants to think it is not a problem to miss a taught session and reassuring them that they can catch up and still be part of the group if they are unavoidably absent.

Conclude the introductory session with a brief overview of the first unit, emphasizing its aims and giving advice on how to handle materials, and setting the target to be achieved by the time of the next meeting. Teach the learners at least to greet each other and say who they are in Spanish, so that they go away having made a start on learning the language.

Weekly sessions

1. Re-presenting the unit. Again emphasize the learning aims. If you have followed our suggestions above, the material will already be familiar to the learners. They will get far more out of the session if this is the case. This is their opportunity to try out on others what they have learned and to have their questions about the language answered.
2. Activities. Work through those suggested in the Tutor's notes or any others can you devise that get the participants using the material as actively as possible. Within most activities you will find a number of sub-sections, as we build up from tightly controlled use of the language to less controlled practice. Don't forget to do some of the pronunciation and intonation practice with your learners during the initial stage of each activity; make sure that they are pronouncing the key words and phrases correctly before you move on to the more demanding parts of the activity. Our range of activities is not meant to be prescriptive. We have tried to suggest as many different ways as possible of practising language. You may find that some work better for you than others. Or that one of our suggestions sparks off other ideas. We suggest that you read through the activities for all of the units before starting work on the course.
   In order to facilitate Foreign language tutors further and enable them to exploit the *Just For Business* series fully, MLXC has produced a full range of sup-

plementary materials including OHPs and cue cards in French, Spanish, German and Italian as specified in the Activities section in the four Tutor's guides. These are available for purchase from MLXC.

3. Control. Check that all the participants feel they have achieved the aims of the unit, or that they know what to do about it if they haven't!
4. Set targets. Briefly present the next unit and make sure participants know what to prepare before the next session.

Concluding session

Try to give all participants a chance to demonstrate to you, each other and to themselves what they have learned by organising a series of pairs or groups tasks for them to perform. Remember that the course sets out to teach business learners to:

1. make phone calls
2. make a presentation (on a company or product) to others who then ask questions
3. take part in a business lunch or dinner

Bearing this in mind, one could devise a scenario which includes all these activities, such as participation at a trade fair. The learners could role-play talking to visitors on the company stand (taking down details about company, telephone number, address, etc., offering company literature, telling the visitor about their company and products) and inviting a visitor for a drink or to lunch, where there will be further business discussion and small talk. Follow-up telephone calls to visitors to arrange appointments, etc., could also be made. It's all up to your imagination and that of your learners.

Leap into Europe!

At MLXC we use the *Just For Business* series widely on our tailored foreign language training courses for companies as well as on our successful European Social Funded programme for exporters entitled 'Leap into Europe'. This is an integrated training package of marketing, strategic planning and basic business language skills in French, German, Spanish and Italian. So far, since its inception in 1992, some 225 participants on this programme, of whom approximately 50 have used *Spanish Just For Business*, have benefitted from the *Just For Business* series.

Participants have commented that the tapes were really useful because not all the language is spelled out, which mirrors real life when you do not understand every single word, but you have to cope. It helped practise 'not stopping listening' although they were not 100% sure of what they had heard!

It helped practice 'not stopping listening' although they weren't necessarily 100% sure of what they had heard!

Tutors have commented that having participants study the tapes prior to class enables the teaching and learning process to occur more quickly. It also helps identify where the problems are and enables the class time to be tailored to solve real problems encountered by students.

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¿Y por qué no nos presentamos al DELE?

Lucila Benítez Consejería de Educación
de la Embajada de
España en Londres

(El presente artículo pretende dar a conocer una experiencia piloto realizada en el Collyer's Sixth Form College de Horsham, West Sussex, con la colaboración de la Consejería de Educación de la Embajada de España.)

Parece innecesario señalar, en una revista profesional, la importancia de las lenguas en un mundo cada vez más abierto a los intercambios comerciales, culturales y políticos y en una Europa en la que personas, ideas, empresas y mercancías habrán de ir adquiriendo una movilidad aún mayor que la actual. Esto, que para todos quienes participamos en la enseñanza de las lenguas es una pura obviedad, no lo es siempre, por desgracia, para nuestros alumnos y alumnas, que a menudo ven en el idioma una asignatura más que preparar, sin apreciar la importancia que puede tener como instrumento de desarrollo humano, intelectual y cultural y para su futuro personal y profesional. Sin embargo, los padres y madres de familia sí van adquiriendo una conciencia progresiva de las ventajas que el aprendizaje de idiomas, y la obtención de titulaciones acreditativas de ellos, puede tener para los jóvenes.

Así pues, cabe afirmar que el desarrollo de experiencias que sirvan para reforzar la enseñanza de idiomas y pongan a disposición del alumnado nuevas titulaciones es un factor de prestigio para la escuela que lo aborda, e indudablemente para el profesorado de ésta, que vale la pena explorar.

En este sentido, creo interesante difundir una experiencia que ha tenido por objeto poner al alcance de un grupo de alumnas de *'A' Level* la obtención de los Diplomas de Español como Lengua Extranjera, con lo que esto puede tener de motivación, satisfacción y estímulo, al tiempo que de ampliación de sus posibilidades de proyección profesional y personal con un título de carácter y validez distinta a los que puedan obtener por la vía académica.

¿Qué son los DELE?

Los Diplomas de Español como Lengua Extranjera son títulos que expide el Ministerio de Educación y Ciencia de España y que acreditan el dominio de la lengua de las personas que los obtienen. Los candidatos a estos títulos deben ser ciudadanos y ciudadanas de un país cuya lengua oficial no sea el español y presentarse a un examen en el que se valoran sus conocimientos prácticos de la lengua. Las pruebas de examen son diseñadas por un equipo de la Universidad de Salamanca, que también se encarga de su corrección.

Estas titulaciones se ofrecen a tres niveles: el Certificado Inicial y los Diplomas Básico y Superior. Si relacionamos tales niveles con los propuestos por D. Wilkins para el Consejo de Europa,[1] podemos comprobar que el Certificado Inicial equivale al Nivel 3 o Nivel umbral; el Diploma Básico, que acredita un conocimiento medio de la lengua, se sitúa en el Nivel 4 o de competencia limitada y el Diploma Superior en el Nivel 6 o de competencia amplia.

Cada una de las pruebas correspondientes a los tres niveles consta de cinco partes destinadas a medir la capacidad de los candidatos y candidatas en materia de comprensión auditiva, comprensión de la lectura, expresión oral y escrita y, por último, su sensibilidad ante los elementos comunicativos de la lengua o su conocimiento de la gramática y el vocabulario.

Los exámenes, que se realizan dos veces al año con coincidencia de día y hora en todos los centros examinadores del mundo, constan, por tanto, de actividades de comprensión de textos grabados y escritos, de composiciones, de pruebas de opción múltiple que plantean cuestiones de gramática y vocabulario, y de entrevistas para la parte oral.

La experiencia

La experiencia realizada en el Collyer's Sixth Form College de Horsham con la colaboración de la Consejería de Educación de la Embajada de España pretendía explorar las posibilidades de integrar la preparación específica necesaria para la obtención del Diploma Básico de Español con los objetivos previstos en el programa de *'A' Level* establecido por el Associated Examining Board, sin recargar en exceso la jornada lectiva o el trabajo de las alumnas que participaban en el proyecto. Teniendo este último punto presente, el módulo de preparación del DELE, en horas lectivas, se limitó a dos semanales, una de las cuales se sumaba al horario que hubiera sido el habitual para las alumnas, mientras que la otra se restaba de las que suelen dedicarse al estudio del español en estos niveles. De la impartición de estas horas lectivas se encargó la profesora dependiente de la Consejería de Educación que firma este artículo.

En una primera fase, se dedicó una proporción mayor del tiempo de clase al desarrollo de las destrezas orales, por considerar necesario que las alumnas adquirieran mayor soltura en ellas y por querer aprovechar al máximo las ventajas que reportaba contar con la presencia de una profesora nativa. El componente oral del examen del Diploma Básico exige un cierto manejo de expresiones coloquiales de la lengua hablada, puesto que, además de la entrevista y la conversación sobre un tema elegido al azar entre los prefijados de antemano, de que constan también los exámenes de *'A' level*, incluye asimismo la descripción de lo que ocurre en una breve historieta gráfica y la producción de lo que dirían los personajes incluídos en ella (véase la Tabla comparativa de la estructura de ambos exámenes). El método más sencillo de enseñanza de estas formas propias del lenguaje oral, aparte de la práctica específica con materiales gráficos, es el empleo del español como vehículo de comunicación habitual en la clase, de modo que se aprovechen las situaciones y necesidades expresivas que surgen de forma natural en el aula, práctica que, aunque debería ser habitual, se abandona en muchos casos por influencia de la estructura de las pruebas de idioma de *'A' Level*.

El otro componente en el que difieren más las pruebas del Diploma Básico y las de *'A' level* es el de la gramática y el vocabulario, en los que las primeras ponen mucho más énfasis. Esto exigió que se dedicase una parte considerable del tiempo de clase a actividades de práctica gramatical, a las que se dio un enfoque comunicativo, y que con frecuencia se apoyaron en elementos lúdicos para facilitar el aprendizaje.

Resultados y perspectivas

Aun cuando la experiencia no se puede dar por terminada en el momento de escribir estas líneas, puesto que las alumnas habrán de presentarse a los exámenes del Diploma Básico en el mes de noviembre próximo, ya se pueden extraer conclusiones. Se puede afirmar que, a falta de resultados concretos de las pruebas, que se espera sean muy positivos, la preparación del Diploma Básico ha servido de motivación para las alumnas y ha contribuido a mejorar su nivel de español sin suponer una sobrecarga excesiva.

Además, una vez detectadas las áreas que exigen un trabajo específico, parece evidente que el profesorado habitual de español de cualquier centro que esté interesado en ello podría encargarse del módulo del Diploma Básico. Para ello sólo sería necesario que contase con una información más completa que la que puede tener cabida en el presente artículo.

La inclusión en los DELE de un nuevo Certificado Inicial, cuya primera convocatoria tuvo lugar en el mes de mayo de 1994, ha abierto nuevas posibilidades a la experiencia piloto. Puesto que este nuevo nivel puede situarse en un punto intermedio entre el que ha alcanzado el alumnado de GCSE y las exigencias de los *'A' Levels*, cabe plantear la integración entre la preparación de éstos y de los DELE en dos años: al final del primero el alumnado podría haber alcanzado el nivel necesario para el Certificado Inicial y quienes lo superasen podrían dedicar el segundo a prepararse para el Diploma Básico. Este planteamiento permitiría a un buen porcentaje de alumnos y alumnas alcanzar un objetivo intermedio que, a su vez, serviría como una inyección de motivación para quienes prefirieran seguir con sus estudios de español hasta alcanzar el Diploma Básico o incluso el Superior.

Note

1. Wilkins, D., *Annexe C. Proposition de définition de niveaux*, Conseil de Cooperation Culturelle du Conseil de l'Europe.

TABLA COMPARATIVA DE LA ESTRUCTURA DE LOS EXAMENES DE ESPAÑOL 'A' LEVEL Y DIPLOMA BASICO DE ESPAÑOL COMO LENGUA EXTRANJERA

	ESPAÑOL 'A' LEVEL (AEB)	DIPLOMA BASICO
1. Comprensión auditiva		
Duración:	1h	30m
Actividad:	a) 6/7 textos Noticias, anuncios... De ½ a 1" por texto Dos audiciones Preguntas y respuestas en inglés b) Entrevista/debate/conferencia Dos audiciones 1 o más preguntas sobre cada parte	4 textos Noticias, anuncios... 2 a 3" por texto Dos audiciones Preguntas opción múltiple en español
2. Comprensión de la lectura		
Duración:	2h	1h
Actividades:	a) 1 texto (300 palabras) Información/comentarios sobre el país Traducir al inglés b) 1 texto (750-800 palabras) Preguntas y respuestas en inglés	4 textos (450 palabras cada uno) Noticias, artículos de opinión, textos literarios... Preguntas de opción múltiple en español
3. Expresión escrita		
Duración:	2h	1h
Actividades:	a) Texto no literario en inglés Respuestas en español b) Redacción (250 palabras) Estímulos escritos/visuales	a) Carta personal (150–200 palabras) Elección: una de dos opciones presentadas b) Redacción (150–200 palabras) Elección: una de dos opciones presentadas
4. Expresión oral		
Duración:	20m (+ 20m preparación)	15m (+ 15m preparación)
Actividades:	a) Preguntas de carácter general b) Diálogo sobre material diverso: textos, mapas, fotos... Elección: una de dos opciones c) Diálogo sobre un tema Elección: uno de 20 prescritos	a) Preguntas de carácter general b) Descripción de una historieta gráfica: respuesta a una situación comunicativa Elección: una de dos opciones presentadas c) Diálogo sobre un tema Elección: Una de tres opciones
5. Prueba específica		GRAMATICA/VOCABULARIO
Contenido:	CIVILIZACION, LITERATURA Y CULTURA	
Duración:	2h	1h
Actividades:	Redacciones sobre 2 de los 9 temas prescritos	a) Texto con espacios en blanco + opción múltiple b) Vocabulario: preguntas de opción múltiple c) Gramática: diálogos incompletos + opción múltiple

Gender in Iberia – the things women get up to

Audrey Brassloff University of Salford

The Spanish philosopher and essayist Julián Marías maintained in *La mujer en el siglo veinte,*[1] published in 1980, that women are defined in relation to men just as men are defined in relation to women. The proposition was doubtful on both counts even then, and more so nowadays when thinking 'person' precedes thinking 'gender'. However, it has to be conceded that for most of the Christian era the majority of women have been viewed by men – and by themselves – as first and foremost wife and mother, confined to, or, depending on the perception, in governance of the home. Consider this *Guía de la mujer* published in Barcelona in 1886[2]: 'En el código de la mujer, sus principales capítulos se reducen a prescribir los deberes que tiene como ama de casa, porque la casa es el teatro de sus virtudes, mientras que el del hombre se extiende a más dilatado espacio'. More than eighty years later, the schoolbooks of Salazar's Portugal prepared little girls for just such a role while the Sección Femenina of the Francoist Falange would have endorsed the *Guía* wholeheartedly.

Jump back a hundred years, or a few hundred more, and we find the same sentiments expressed by traditional folk sayings such as 'Da mulher a casa, do homen a praça', with its Spanish equivalent, 'El hombre en la plaza, la mujer en su casa'. Many of the sayings, of course, are downright sexist, with women being overshadowed by men when not actually dominated or ill-treated by them – 'Na casa manda ela, mas quem manda nela sou eu' or 'Donde hay gallo no canta gallina', 'À mulher e à galinha, torcer-lhe o colo se a queres fazer boa' with its precise Castilian cousin, 'A la mujer y a la candela, tuércele el cuello si la quieres buena'. Women might, of course, be feared in case they proved themselves to be superior to men in some way, whether in Lisbon and Coimbra – 'Não provam bem as senhoras que se metem a doutoras', or in Madrid and Salamanca – 'No te cases con mujer que te gane en el saber'. A few of the sayings are not so *machista* in content, but you have to dig fairly deep through the *rifoneiros* and *refraneros* to find them. Here is one: 'O que a mulher quer, Deus o quer', matching 'Lo que la mujer quiere, Dios lo quiere', and there is the nicely egalitarian Catalan 'La dona fa l'home i l'home la dona'.

The role of women in history

In medieval times women were officially allotted a role that was submissive and yet we know that a good many were strong and independent. How else do we account for the feisty Jimena Díaz who, when her husband the Cid Campeador had been killed in 1099, held the city of Valencia against the attacks of the *almorávides* for almost three years? (If you haven't seen Antonio Gala's *Anillos para una dama,* please try to – the widowed Jimena rails against the fate imposed upon her by nobles and clergy that she must not re-marry because that would sully the glorious memory of the Cid). Then there is Dona Teresa who is one of those who gives the lie to the saying 'De Espanha nem bom vento nem bom casamento' because she, the illegitimate daughter of Alfonso VI of León and Castile, would by her marriage to Count Henry of Burgundy and by her ambitions pave the way towards an independent Portugal. We would have to include women of the calibre of María de Molina, wife of Sancho IV of Castile, and heroine of Tirso de Molina's *La prudencia en la mujer,* the Rainha Santa Isabel, renowned for her charitable works, Isabel la Católica, arguably the greatest ruler Castile ever had – no shrinking violet, she, and Luisa de Guzmán who propelled her chase-loving and musically-minded husband, the Duke of Braganza, into fighting for the throne of Portugal so as to redeem his country from Spanish captivity.

It would be tempting to extend the list of the great and good (and infamous). Yet the historian Fernando García de Cortázar is right to call women 'History's losers', and we could add that, if history is sometimes called the long march of everyman, it is also the long march of everywoman. Those who are actually mentioned are generally wives, mothers or women who are connected in some way with the male heroes. Many of them are anonymous, many more unmentioned even, including the majority of those who took part in the fifteenth and sixteenth century voyages of discovery. Fortunately, however, the role of the Portuguese and Spanish women of the past is gradually being 'recovered' by new generations of researchers.

Women today

The 'Carnation Revolution' of 25 April 1974 brought democracy to Portugal along with profound socio-economic as well as political changes for women. The same happened in Spain after the death of Franco. Both countries set up organisations to defend women's rights and formal equality has been laid down in their respective Constitutions. One has to stress the word 'formal' because, as everywhere else in western Europe, women still face enormous obstacles, particularly in the labour market: they have to contend with the 'glass ceiling' in attempting to get to the top in their jobs and professions, and they face discrimination over pay, not only in that even with the same qualifications women tend to have less important and less well-paid jobs than men, but also in that spurious reasons are sometimes given by employers for denying them promotion. This last point is not unconnected with the quadruple bind women so often face – care of the children, care of the sick and elderly in the family, housework and shopping, and holding down a job – since the New Man seems to put in as (in)frequent an appearance in Spain and Portugal as in other West European countries.

When it comes to decision-making areas, there are, as one would expect, some parallels and some divergences between the two countries. In politics, women are making more headway in Spain than in Portugal. In 1993, the number of Portuguese women MPs was 20 out of 230 – 8.7% of the total; in Spain's *Cortes*, the figure was almost double – 16% that is to say 55 out of 350 seats. (In the Spanish Senate they had 32 out of the 254 seats) In Portugal the number seems static whereas in Spain it has risen markedly since 1982 when there were only 22 women MPs. As regards the European Parliament, following elections in 1994 the number of Spanish women Euro-MPs went up from 9 out of 60 to 21 out of 64 (from 15% to 32.8%), while the number for Portugal went down – in 1989, 3 out of 24 (12.5%); in 1994, 2 out of 25 (8%).

In the business world we find that in Portugal there are over 350 women at management level in the 1,000 largest firms but none in the 50 largest. Women occupy only 11% of management jobs in Spain, but even that figure is high by comparison with the 3% of 1982. At the same time there seems to be some evidence of an increasing number of women entrepreneurs in both countries.

As regards the media, in neither country does the percentage of women in posts of responsibility reflect the overall number of them involved in this sector. There are only four women editors of the 125 newspapers published in Spain; few are in top jobs generally and their columns are usually confined to society, culture and entertainment. In *El País*, for example, out of 64 jobs in the editorial office, only 11 are held by women. In Portugal there has been an increasing number of women journalists and reporters in recent years, but there is still only a handful of women TV producers, and very few women – just over 7% – are found at editorial level. In the specific case of the Oporto based daily newspaper *O Jornal de Notícias* (in 1993), the highest posts held by women were those at the head of personnel and finance.

Where women do score in both countries is in education. In Portugal there is a contradictory trend between mass expansion and continuing elitism. Within the elite who have access to higher education, women have done increasingly well. Whereas at the beginning of the 1960s only some 25% of university students were women, mostly studying Arts and Social Sciences, by the end of the 1980s female students were a majority in almost all the faculties. In Spain the number of women students is now also higher than that of men but they appear to tend more to the 'traditionally female' subjects in Arts and Social Sciences than do their Portuguese sisters. According to the *Instituto de la Mujer*, this tendency is encouraged from an early age, in that 'de forma solapada y ya desde la escuela, se van desviando los intereses de las chicas de ciertas áreas de conocimiento. Esto lleva a la autoexclusión de muchas mujeres del ámbito de la ciencia y la técnica'.

Employment and unemployment

In Portugal, women's participation in the labour force is high (61.9%), considerably higher than in Spain, where it stands at 42.9% (and shows a dramatic rise over the last few years). High female activity level is an indication of social changes. Previously women had tended to leave the labour market after child-birth, either permanently or temporarily, whereas this happens much less frequently today. Then there are the profound changes in family structures: the rapid drop in fertility rates (1.5 children in Portugal today as against 3 in 1970; in Spain it has dropped to about the same – 1.56 children per woman. (It is generally assumed that 2.1 is the minimum number for social regeneration). Having children is often delayed till the late twenties or early thirties, as a concomitant of their greater participation in the labour market.

In Portugal, between 1985 and 1991 the net growth of female jobs was mostly in services, which absorbed some 63% of total female employment. In Spain the number of women in the tertiary sector is even higher – about 75%. The growth of jobs in services has not been entirely beneficial to women, because it leads to more part-time work, short-term contracts and lower wages. Part-time work in both countries is still only a small proportion of total employment – but most of what there is is by and large done by women.

Unemployment, which currently is relatively low in Portugal and very high in Spain, is likely to increase in both countries and most of the impact is almost inevitably going to be felt by women. In Portugal, women's unemployment is about 40% higher than that of men, while in Spain it is 55%. In both countries women's long-term unemployment is already more than double that of men.

Today's roles

Evidently in the democratic, post-Salazar/Caetano, post-Franco situation, to a large extent 'the things women get up to' in Iberia tally with the activities of women in other west European countries. Women writers are in the forefront of literary activity in both countries, and not just Rosa Montero and Montserrat Roig or Sofia de Mello Breyner Andresen and Lídia Jorge. They are well represented among film and theatre directors, lawyers, musicians, in sport, and in a long etcetera of other professions.

Not without cost, women of Iberia have thrown off the old taboos and restrictions which fettered them until very recently. In the 17th century, Francisco Manuel de Melo may have thought that a woman's worth depended on the opinion of others in that 'As mulheres são como as pedras preciosas, cujo valor cresce ou mingua segundo a estimação que delas fazemos', but nowadays it is more a practical question of 'cómo ser mujer y no morir en el intento', as per the book by Carmen Rico-Godoy, claimed to be 'lectura obligada para toda mujer: madre, hija, esposa o ejecutiva que no pueda, a pesar de las dificultades, dejar de ser absolutamente mujer'. [3]

Notes

1. Julián Marías, *La mujer en el siglo XX*,

Ediciones de Arte Gaglianone, Buenos Aires, 1980, 12.

2. Pilar Pascual de Sanjuán, *Guía de la mujer,* Juan y Antonio Bastinos, Barcelona, 1886, vi.
3. Carmen Rico-Godoy, *Cómo ser mujer y no morir en el intento,* Temas de Hoy, Madrid, 1993.

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Nas tramas do cordel

Michele Maisto Student at University of Wales, Cardiff

Introdução

Antes da minha estadia de aproximadamente seis meses no Nordeste brasileiro, este era um lugar obscuro para mim de que só tinha vagas informações. No ano que antecedeu a minha partida para o Brasil, uns colegas meus brasileiros da universidade «acrescentaram» as poucas informações: o Nordeste parecia ser um lugar ótimo para fazer turismo por causa dos milhares de quilômetros de lindas praias. Mas além disso, alguns deles disseram-me que o Nordeste não valia a pena de ser visitado: pobreza, fome e seca eram as características dessa enorme região marcada pelo *sertão*. Mas as noções adquiridas durante o curso de literatura brasileira, os artigos lidos nas revistas de assuntos internacionais e mais que tudo, as imagens do filme *O Cangaceiro*, do brasileiro Lima Barreto, visto quando ainda era criança, empurravam-me para esta terra . . .

Foi extraordinário para mim saber, quando ainda estava em Florianópolis, que o Nordeste era o lugar de produção de uma literatura popular considerada a maior do mundo em termos de quantidade: fala-se de 12.000 ou até mesmo 20.000 títulos diferentes.[1] Assim foi que durante a minha viagem de Florianópolis e durante a minha estadia no Nordeste, comecei a prestar atenção à «literatura popular em verso» nas duas formas como ela se manifesta ao público: a oral e a escrita.

O meu primeiro contacto com ela foi na feira de São Cristóvão, no Rio de Janeiro, onde aos domingos, os nordestinos que emigraram em busca de fortuna se reúnem numa multidão pitoresca. Aqui encontram-se os *folhetos* expostos em bancas; poetas *cantadores* trocando versos na forma de *repente*; comida típica como a *carne de sol com macaxeira* e muita música como *xote, baião e forró*.

Nem todos sabem que a palavra forró chegou ao Nordeste de comboio . . .

Fiquei sabendo que a palavra é um aportuguesamento das palavras inglesas «for all». Isto aconteceu quando, na segunda metade do século XIX, umas companhias inglesas construiram o caminho de ferro em Pernambuco. O pessoal inglês passou a chamar «for all» as festas em que os nativos se reuniam para tocar música e dançar. E assim a palavra *forró* começou a viajar no vocabulário brasileiro, em primeira classe!

Em Salvador, Bahia, comprei uns *folhetos* no Mercado Modelo, na cidade baixa; ao comprar um bolinho de *acarajé* de uma *bahiana*, fui objecto dos versos de dois *repentistas*, os quais ficaram um pouco admirados em ver que eu tinha entendido a ironia deles, embora fosse estrangeiro!

E assim andei recolhendo material e ouvindo *cantadores* nas cidades onde eu passei – Natal, Fortaleza e Recife antes de ficar em João Pessoa. Andando para estas cidades, e outras, encontrei vendedores de *folhetos* com a própria mercadoria que mistura as proezas de cavaleiros medievais e as aventuras de antigas princesas sábias com as lembranças da grande seca de 1877; com a história de Sacco e Vanzetti ou o suicídio do presidente Getúlio Vargas, os milagres de Padre Cícero e as gestas do cangaceiro Lampião; narrativas de antiga tradição ao lado de crônicas regionais e acontecimentos de fama mundial, ocorridos num impreciso «outro lugar» que para o matuto tem os contornos de uma geografia vaga e fabulosa.

Eu perguntava-me de onde era que vinha toda aquela mistura tão esquisita . . . era no *sertão* que tudo começava . . .

Deus, o Diabo e a terra do Sol

O Nordeste brasileiro presenta-se logo como área geográfica e cultural particolarmente adapta ao Surgimento e ao desenvolvimento da *literatura de cordel*, não só por ser um dos lugares de mais antiga colonização, mas também porque aqui o cruzamento do português com o africano realizou-se de maneira estável e contínua. Também as caracteristicas da organização social, baseada no latifúndio e na sociedade patriarcal, favoreceram o perpetuar-se das tradições bem como o fixar-se num cenário quase imóvel, caracteres culturais destinados a durar. A esse respeito Gilberto Freyre, entre outros, já nos disse muito.

Na medida em que eu viajava da zona costeira para o interior, o sertão apresentava-se aos meus olhos como eu o imaginava lendo «Vidas Secas» de Graciliano Ramos; uma vastidão de pedras cinzentas e argila seca, onde reina a *caatinga*, única vegetação que sobrevive à seca endêmica. Eu estava na terra dos *fazendeiros*, dos *vaqueiros* e das *vaquejadas*; terra de contos e lendas que confluem no dito *ciclo do gado*, que teve a maior expressão em poetas populares como Inácio da Catingueira e Fabião das Queimadas, ambos ex-escravos de fazenda.

É nesse ambiente que se move *o cantador*, instrumento do pensamento colectivo, das manifestações da memória popular; o *sertanejo*, isolado do resto do mundo e do país, canta o ambiente que o cerca e em que fixa as próprias raízes.

É sobretudo a seca, grande inimiga do nordestino, que está no centro de muitas baladas populares:

O quadro é triste, funéreo
Chocante, desolador,
o sertão virou fornalha
É um fogão abrasador
matando seres humanos
de sede, fome, calor.[2]

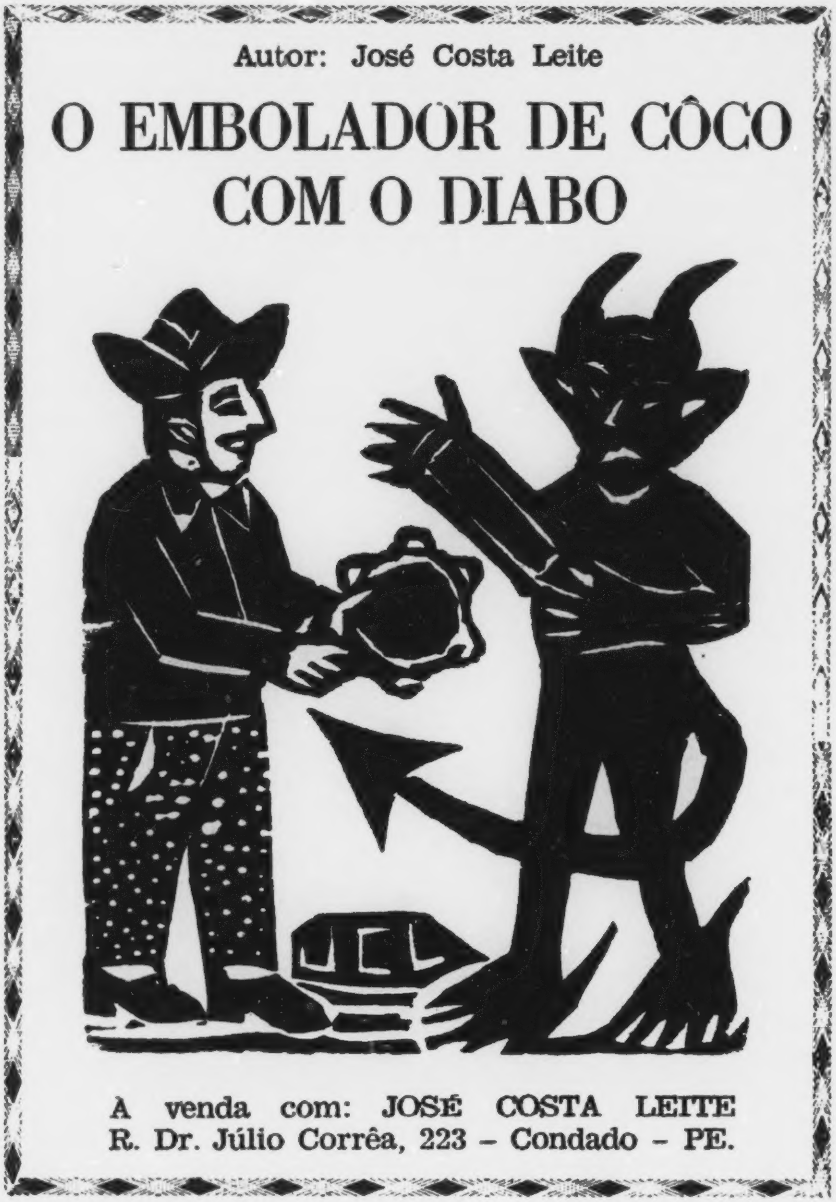
A *Terra do Sol*, segundo contos e lendas, seria vítima duma feitiçaria demoniaca, a mesma que aprisona o Rei D. Sebastião. Contam as lendas messiânicas que um dia Dom Sebastião voltará para livrar a *Terra do Sol* do feitiço do Diabo, e assim o *sertão* voltará a ser a Terra de Deus: um imenso paraíso verde onde a todos será concedido viver na abundância.

Na verdade, os problemas do Nordeste residem no sub-desenvolvimento afectado pela inclemência da natureza e pelo abandono, que determinaram a instauração duma organização social de tipo semifeudal, onde o *fazendeiro, o coronel*, com seus *cabras e capangas*, faz a lei, e administra a sua própria justiça. No curso dos anos este desequilíbrio econômico e social tem gerado revoltas de camponeses guiados por bandidos e anacoretas, que graças às armas e à mágica acabaram sendo símbolos das aspirações das massas que fugiam da fome e da miséria. Mas nem Antônio Conselheiro, nem Lampião conseguiram mudar a história do Nordeste.

Como eu pude testemunhar morando na Paraíba, hoje em dia o lugar dessas personagens foi ocupado pelos nordestinos mesmos, que organizados nos «Movimentos Dos Sem Terra» estão tentando mudar o curso de uma história até agora trágica. Mesmo assim, o nordestino continua a agarrar-se às suas origens e tradições esperando que aconteça um milagre, como quando chove e a caatinga enche-se de flores belíssimas. O homem do *sertão* gosta muito das parábolas dos *cantadores* que contam sua história e espelham a sua vida.

Uma literatura popular ambulante

A simplicidade e a marca popular que caracterizam a *literatura de cordel* já se evidenciam no nome, sublinhando o baixo nível social, mas também irregular, instável e volante dos *folhetos* que circulam nos mercados e nas feiras do Nordeste. Geralmente expostos em pequenas bancas estes livrinhos de 16 × 11 cm, com um número de páginas em versos que varia de 8 a 32 e uma capa cujo título é ilustrado geralmente com uma xilografia, criaram uma mini-estrutura de mercado com o próprio circuito cultural dentro da sociedade nordestina. Umas dezenas de tipografias caseiras espalhadas principalmente no interior, continuam a produzir cada ano muitos exemplares. Dar um número preciso é impossível devido à precariedade do mercado e à falta de um censo orgânico dessa produção.



Autor: José Costa Leite

O EMBOLADOR DE CÔCO
COM O DIABO

À venda com: JOSÉ COSTA LEITE
R. Dr. Júlio Corrêa, 223 - Condado - PE.

Saídos das tipografias, estas histórias começam a viajar, muitas vezes, com o *cantador* que organiza o seu espetáculo feito de música, mímica e improvisação para concluí-lo com a venda do *folheto* de que, às vezes, ele é autor e intérprete ao mesmo tempo.

Trata-se de histórias que nas longas peregrinações próprias deste gênero ambulante, embora mantendo-se fiéis a elas mesmas, mudam de título e de dono segundo o regime próprio da literatura dos *cantadores*, onde os direitos de autor não são reconhecidos e a exploração do trabalho literário doutros é lícito. Uma série de estruturas já prontas, de antigas reminiscências feitas de geografia e cosmografia, histórias de santos cristãos e mitologia índia e negra, constitui o saber adquirido do *cantador* que se vangloria por isso e que constitui o tema de *desafios* e *pelejas* com outros *cantadores*. Assim a Idade Média parece voltar com seus duelos e seus cerimoniais, embora agora o castelo seja a fazenda e o nobre senhor e os cortesões tomem as feições do rude fazendeiro e do público de *matutos* convidados à festa.

As origens lusitanas

Os *folhetos* nordestinos continuam a tradição das *folhas volantes* portuguesas. Vendidas nas feiras, nas romarias, nas praças ou nas ruas, nelas registravam-se factos históricos ou transcrevia-se poesia erudita, assim como narrativas tradicionais: a Imperatriz Porcina, Princesa Magalona, Carlos Magno etc. Tudo isso, evidentemente, transladou-se com o colono português para o Brasil.

A tradicão negra

A influência de origem lusitana, da cantoria dos factos acontecidos e da formação do grupo para ouvir a leitura ou o conto narrado, não foi única; no Brasil, e particularmente no Nordeste, encontrou-se com outra forma cultural semelhante: a de origem africana. Os escravos trazidos para o Brasil tinham não somente seus trovadores como também o hábito de contar suas histórias, cantando ou narrando: são os *akpalô* que em toda a África tinham a função de escritores verbais, oradores das crônicas antigas, cantores das glórias guerreiras e sociais antigas e modernas.

O cantador

Herdeiro destas várias tradições o *cantador* ganha o seu pão de cidade em cidade, de fazenda em fazenda. Segundo L. da Câmara Cascudo, foi Silvino Piraná Lima (1848-1913), da Paraíba, o primeiro cantador a transpor romances da prosa para a poesia e começar a circulação dos *folhetos* impressos a cerca do fim do século passado. Na tradição conserva-se a memória de pelo menos três grandes poetas populares: Francisco Romano, Bernardo Nogueira e Inácio da Catingueira. Este último era negro, escravo e analfabeto; pode-se imaginar, então, o espanto que seu talento provocava nas pessoas!

No Nordeste ficou histórica a sua *peleja* com Romano que durou oito dias e acabou com a vitória de Inácio que, mesmo por ser analfabeto, conseguiu irritar o adversário cheio de *leituras*:

Seu romano já começa
com os diabos das leituras;
Eu nunca fui à escola
– Letras prá mim são escuras.[3]

Opinião unânime é aquela que vê em Leandro Gomes de Barros (1865–1918), o maior poeta popular nordestino. Nascido na Paraíba, ficou famoso por ser autor de centenas de *folhetos* com os quais sustentava sua grande família. Infelizmente, três anos depois da sua morte, a mulher vendeu todos os direitos de autoria a João Martins de Ataíde, outro poeta popular, de Pernambuco, que republicou muitos textos com o próprio nome, criando muitos problemas de atribuição.

É por isso que vários *cantadores* firmam o próprio trabalho incluindo o nome nos últimos versos, como no *folheto* «A chegada de Lampião no Inferno»:

Já terminei a estoria
Do moleque cangaceiro
Se acaso não acharem boa
Perdão, ó nobre cavaleiro
Narrei o que foi passado
E o seu amigo e criado
Antônio Augusto Ribeiro.[4]

Um sistema mais refinado para assinar o texto é o uso de um acróstico final que identifique o autor como fez Manuel de Almeida Filho num folheto dedicado à vitória do Brasil no campeonato mundial de futebol:

A taça «Jules Rimet»
Linda para os triunfantes
Muito ouro, quatro quilos,
Engastada de brilhantes,
Ilumina como o sol
Dando ao nosso futebol
A glória dos bandeirantes.[5]

O problema da autoria, em grande parte, liga-se também ao problema do analfabetismo. O analfabeto, (a maioria dos poetas populares), repete o que ouve, não o escreve, guarda apenas na memória; o alfabetizado, às vezes nem mesmo sendo

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poeta, regista o que ouviu e pode divulgá-lo como seu, sem que isso seja contradito.

Os tempos e as formas

Em presença de temas tão diferentes, fica difícil qualquer tentativa de classificação temática de materiais que por natureza são instáveis e irregulares. Mesmo assim pode-se fazer a distinção entre «temas tradicionais» e «temas de atualidade».

Como já dito, do romanceiro português, e mais em geral do Ibérico, a *literatura de cordel* herdou as narrativas tradicionais de conteudo histórico, sobretudo gestas medievais: o Ciclo Carolíngio. A influência da antiga poesia nórdica européia age nos *cantadores* por meio da correlação *paladinos – cangaceiros*, até gerar um verdadeiro cíclo de *canções de gestas* nordestino.

Outros temas de carácter tradicional são aqueles inspirados pelo fantástico e maravilhoso: são as «Histórias do Trancoso» em que confluem materiais de origem oriental (a lâmpada de Aladim, Alí Babá e por aí fora) e européia (residuos do ciclo bretão, rico de fadas, feiticeiras, gigantes e anões).

Ao lado deste material, temos os *folhetos* que se inspiram nas crônicas do *sertão*, reportando factos e circunstancias de maior impacto no ambiente (calamidade natural, desastre, crimes) ou acontecimentos que tocaram a opinião pública brasileira ou mundial (a descida do homem na lua).

O *cantador*, perante esta mistura de material, deve mostrar a sua habilidade em muitos campos, como *cantar versos* (cantar uma história ou romance tradicional em versos); *cantar teoria* (mostrar conhecimento de gramática, história do Brasil); *cantar despique* (ridicularizar o inimigo durante uma *peleja*) e *tirar repente* (ser capaz de improvisar versos adaptados a qualquer situação). Além do *romance* e do *desafio* os gêneros mais difusos são o *ABC* e a *glosa popular* (caracterizada pela repetição dum refrão famoso).

O público e os circuitos de comunicação

O contacto entre o autor/executor e o seu público estabelece-se na maneira mais simples: o *matuto*, que geralmente não sabe ler, aproxima-se com curiosidade do *contador* e quer ouvir a história para ver se gosta dela. Em caso positivo adquire o *folheto* para que depois seja lido de novo por amigos e parentes. Como o público tem um papel de primeiro plano no circuito da comunicação, ele influencia de maneira determinante a mensagem. O *cantador*, mesmo que introduza elementos novos, tem que respeitar convenções de estilo e de conteudo, porque senão corre o risco de não vender o seu produto.

Bem vindas, então, são as cenas estereotipadas de lutas e de diálogos tradicionais, desde que aquilo que é familiar dá mais segurança e requer menos atenção do que a novidade. Como o público recebe o texto muitas vezes só em termos de emoção, a repetição e a hipérbole são algumas da técnicas que o cantador utiliza para impressionar o seu auditório. Mas o *cantador* tem também uma funçao pedagógica, embora a cultura expressa nos seus *folhetos* e a aprendizagem que se segue não sejam e nem queiram ser a *oficial* da escola ou das instituições oficiais. Ele refere-se a um saber mais obscuro, mais prático, que é próprio das classes populares:

> Pensando na vida artistica
> Olhando vejo e me inspiro,
> A cultura popular
> É a quem eu me refiro,
> Pois o artista faz uma coisa
> Que todo o tempo admiro.[6]

A influência sobre as formas de expressão cultas

É interessante ver que assim como a *literarura de cordel* ao longo da sua história contribuiu para vulgarizar obras que pertenciam à tradição «maior», da mesma maneira as formas de expressão cultas apropriaram-se do *cordel*.

No campo da literatura, por exemplo, na obra de J. L. do Rego *Cangaceiros* um dos personagens principais é o *cantador*; J. G. Rosa recria a atmosfera encantada dos textos populares com as histórias de paladinos, os duelos com o diabo e o funambolismo verbal que os distingue.

Jorge Amado também utiliza na sua obra a estrutura, o estilo e o conteúdo social da *literatura de cordel* (*Jubiabá, ABC de Castro Alves*).

O interesse pela literatura popular não ficou confinado só à narrativa mas estendeu-se ao teatro e ao cinema. Em 1959, Ariano Suassuna com o seu *Auto da compadecida*, tentou recuperar o folclore teatral quinhentista transplantado no Nordeste e revivido através do filtro dos textos do *cordel*. No começo dos anos '60 é a corrente do «Cinema Novo» que utiliza o popular como escolha ideológica e estética no debate sobre realismo e apelo à revolta.

O cordel hoje

Embora historicamente o Nordeste seja caracterizado pela lentidão com que tudo acontece, é verdade que a chegada da televisão, com seu informar/desinformar e seu construir/destruir do imaginário destas pessoas que só ela tem como acesso ao «moderno», ameaçou a existência mesma do *cordel*, até no profundo *sertão*. Então o que eu pude observar foi a dificuldade cada vez maior de encontrar *folhetos e cantadores*. Quer dizer, «bons cantadores» desde que esta «mudança dos tempos» faz que muitas pessoas improvisem-se *cantadores* para um novo público feito de turistas que cada vez mais invade as praias nordestinas. Assim, agora, estes *cantadores* vendem só a própria imagem, não mais o que dizem, desde que os versos que improvisam durante dois minutos, no máximo, não vão ser entendidos pelos estrangeiros!

Os *folhetos*, também, reagem às mudanças do ambiente e do público: uma editora de S. Paulo publica folhetos com capa a cores, desenhos mais «modernos» que capturam mais a atenção do potencial leitor; assim como há uma publicação de caracter «erótico», baseada nas novelas do *Decameron* de Giovanni Boccaccio ambientadas no *sertão* nordestino.

Agora, até que ponto a *literatura de cordel* conseguirá sobreviver e adaptar-se à nova situação, é materia que, eu acho, vale a pena ser observada e estudada apesar dos fatores negativos, velhos e novos. que afetam o Nordeste.

Conclusão

Assim eu senti esta minha experiência nesta região: vivendo-a pude ver que além das praias cheias de turistas, debaixo da sequidão da *caatinga* e do solo crestado, subjaz uma riqueza de tradição cultural que atravessa os tempos e as gerações por meio do *cordel*, perpetuador de histórias do imaginário, da crítica social e do saber colectivo nordestino.

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Pedro Salinas and the quest for permanence

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Pedro Salinas belongs to a cluster of outstanding poets commonly known, inter alia, as the 1927 Generation.[1] This was the very year in which the tricentenary of Luis de Góngora's poetry was celebrated, an event that gave rise to a series of remarkable critical studies of Góngora's work, especially by one member of the group, namely Dámaso Alonso. The critical works of the latter are well known to most students of Spanish literature although this cannot be said of his poetry, mainly because other members of the generation have dominated critical attention.[2] The works of F. G. Lorca, Luis Cernuda, Rafael Alberti, Jorge Guillén and Pedro Salinas have long overshadowed the poetry of Alonso. Jorge Guillén and Pedro Salinas, similar to Alonso were poets, university teachers and notable literary critics. It is often forgotten however, that Salinas wrote prose and drama as well as poetry and as such pertains to that rather rare breed of creative artist able to produce work in all three literary genres.[3]

Much has been written on the 'ars poetica' of the 1927 Generation and of the influence of Vicente Huidobro, the father of so-called 'creacionismo', a movement which as its name possibly suggests, deemed as the primary function of poetry 'the fashioning of a new reality, totally independent of the forms of Nature'.[4] How the doctrines of Huidobro and through him of 'ultraismo' affected the creative work of Salinas is a subject far too broad to be discussed here, but suffice to say that, although the theme of reality was integral to the poetry of the 1927 Generation, literature for them was never pure creation, but always communication.[5] As will be shown, this preoccupation with a reality that is both unchanging and yet forever new is central to the work and vision of Pedro Salinas.[6]

Salinas shares the notion, common to the others of his 'generation', that the poet's first duty is to name realities fully. Yet he goes somewhat further and claims that 'all poetry ... operates on one reality for the sake of creating another'. It follows from this therefore that for Salinas poetry had a very special function, a function that also defined the task of the poet/writer. As John Crispin's useful study of the works of Salinas elucidates, the poet's 'creative intuition is a correlative force, establishing relationships between things which he (the poet) was the first to perceive and will be the first to communicate. By making this new vision available to the reader, the poet enters the collective consciousness of a cultural tradition, to be shared with his contemporaries as well as future generations'.[7] Enthusiasts of Golden Age literature, particularly of its poetry, will immediately see the connection to the poetic works of Góngora and to the 'culteranista' movement. Although Salinas attempted to create a new or another reality the language he employed, unlike that of Góngora, could not be more direct or colloquial. And yet in their, at times, lengthy interpretations of Salinas' poetry, critics could not be more at odds. Where then lies their difficulty?

Pedro Salinas and the critics

In interpreting the verse of Salinas critics often refer to his dual concept of reality and, whatever their angle of approach to the poetry may be, tend to agree that the fundamental distinction in his treatment of the theme is best described as Exterior versus Inner Reality. They also note, quite rightly, a further opposition between 'realidad' and what Salinas calls 'trasrealidad', a neologism to which he frequently referred. On this basis the attitude of Salinas towards reality is often seen as a conflict deriving from his alleged distrust of the material world (realidad) as transitory and impenetrable beyond the surface, and his seemingly tireless search for permanence and deeper meanings.[8]

Writers who attempt to create a new reality inevitably invite critical attention (the same applies to artists too); the work of Salinas has proved no exception. In the two decades following the death of Salinas in 1951 a number of critical studies appeared in which interpretations of his poetry differ widely. After all, was this not the fate of Góngora's poetry too? To this day critics of Góngora form two opposing camps; to the one he is an angel of light and pure poetic genius, whereas to the other an apostle of bombast and high-flown pomposity, creating little more than gobbledy-gook! By no means as extreme, the divergence of critical opinion vis-à-vis the poetry of Salinas must account, at least in part, why the work of the so-called father of the 1927 Generation is not better known and better appreciated. Part of the point of this article, necessarily brief, is to bring to the attention of teachers and students of Spanish the work of a remarkable Spaniard who is reasonably best described as 'un español ilustre'.

Elsa Dehennin views Salinas as an Idealist engaged in a Romantic quest for the Absolute.[9] Carlos Feal Deibe sees the whole of Salinas' work in terms of the traditional conflict between body and soul.[10] Julian Palley considers the Salinian theme as a dialectic between Love and Nothingness and stresses nihilistic doubt as a dominant element, although he concludes that love wins in the end![11] Others talk of Neoplatonism and/or Mysticism – both terms seemingly implying a search for transcendental values.[12] Olga Costa Viva finds in the poems of Salinas an attitude that ranges from doubt to exaltation, acceptance to idealization. From this she concludes that the poetry bears the mark of Modern Man.[13] Crispin claims that Salinas accepts reality (he uses the self-same phrase coined by Salinas in the latter's discussions of the theme of reality in his own critical works) which 'begins and ends with praise of life'.[14] And so it goes on. Not only is critical opinion widely divergent with regard to his poetry as a whole; open disagreement occurs even in discussions about individual volumes of poetry too. His most famous work, *La voz a ti debida,* followed by *Razón del amor*, has given rise to a bewildering array of interpretations with the result that enthusiasts, readers and students of Salinas' poetry are often left confused or discouraged![15] For examples of widely differing interpretations of individual poems or volumes see below.

Salinas' own views on his poetry

The safest place to begin interpretations of an author's work is with the author him/herself. Salinas has written extensively as a critic and in the process has said much of value that reflects on his own practice too. I believe that admirers of modern Spanish poetry, but unfamiliar with the works of Salinas, would do well to study first what the poet himself has said about his own writing and then to use that as a reference point to tackle individual poems or books of poems.

Salinas claims that 'el poema, nacido en el apartamiento, revertirá luego a todos, irá hacia ellos convirtiéndose en fuerza unitiva entre los hombres que les revele simpatías, coincidencias, en suma, su comunidad en ser humanos.'[16] In this statement there is no evidence of a poet 'lost in an ivory tower' solely concerned with his own inner states and experiences. Salinas held a far too lofty view of the purpose of poetry to write about himself for himself! If the end product of poetry is a poem that reaches out to all men uniting them in their essential humanity, poetry itself is a movement that goes from without to within. 'Poesía es un formidable movimiento pendular, de fuera adentro.'[17] What is outside of course is the material world, reality as we know it in everyday experience and it is this that the poet has to transmute in order to create a new reality which he does through the medium of a poem. Salinas' views on reality are both instructive and informative.

Moreover they are integral to our understanding of his work as a poet. Reality is indispensable to the poet, but it alone is not enough. The real is a raw state. The world is a possibility but it is incomplete and perfectible . . . Reality must be revised, confirmed, approved by the poet. And he confirms or re-creates it by means of a word, by merely putting it into words.'[18]

What we see hides a greater reality, for we see only the surfaces of much deeper essences. Salinas attempts to reach that other reality where change does not exist but which gives rise to the changes we experience in our ordinary lives. Very close to the Platonic theory of essences Salinas sees this world as a ladder to that higher realm, a realm that he will term 'trasrealidad', the home of permanence and essential being. It is at this point that some critics allege the influence of Spinoza whose central tenet was that 'things tend to continue being what they are' and thus attain immortality.[19] Readers interested in catching early glimpses of this quest for essences and permanence are directed to Presagios, his first book of poetry, published in 1923, and in particular to the poem that begins with the lines, 'Agua en la noche'.

La voz a ti debida

For purposes of brevity I have chosen extracts from one of the most admired love poems in modern Spanish. Readers more familiar with the works of F. G. Lorca, Rafael Alberti and Miguel Aleixandre will discover, so I suggest, in the work of Salinas a refreshing change in the treatment of the theme of love. Indeed, in the extracts chosen, the general mood of optimism and buoyant affirmation which, at times, border on ecstasy are very reminiscent of the work of Jorge Guillén, a contemporary and lifelong close friend of Salinas.[20] Salinas saw love as an idyllic reality whose fragility and ultimate loss were due only to its temporal limitation. Conflict in the work of Salinas arises when he attempts to transcend these limits. *La voz a ti debida* describes the discovery of love and then its absence. *Razón del amor* sings the praises of the re-discovery of love as an eternal, cyclical force.[21]

El Proemio a «La Voz a Ti Debida»

Tú vives siempre en tus actos.
Con la punta de tus dedos
pulsas el mundo, le arrancas
auroras, triunfos, colores,
alegrías: es tu música.
La vida es lo que tú tocas.

De tus ojos, sólo de ellos,
sale la luz que te guía
los pasos. Andas
por lo que ves. Nada más.

Y si una duda te hace
señas a diez mil kilómetros,
lo dejas todo, te arrojas
sobre proas, sobre alas,
estás ya allí; con los besos,
con los dientes la desgarras:
ya no es duda.
Tú nunca puedes dudar.

Porque has vuelto los misterios
del revés. Y tus enigmas,
lo que nunca entenderás
son esas cosas tan claras:
la arena donde te tiendes,
la marcha de tu reló
y el tierno cuerpo rosado
que te encuentras en tu espejo
cada día al despertar,
y es el tuyo. Los prodigios
que están descifrados ya.

Y nunca te equivocaste,
más que una vez, una noche
que te encaprichó una sombra
—la única que te ha gustado—.
Una sombra parecía.
Y la quisiste abrazar.
Y era yo.

Who is the 'tú' referred to at the opening of the poem which also marks the beginning of the entire work? It is in answer to this seemingly innocuous question where dissension arises. Before attempting to discover the 'persona' of 'tú' readers should note the 'yo' that concludes this section. This is so because the total work or poem rests on the interplay between both 'personas'. Assuming that the poem is an imagined monologue, a viewpoint held by Stephen Gilman, would it not follow that the 'tú' is the 'amada'and that we have here a direct and explicit presentation of her?[22]

To readers of Spanish poetry of course the qualities of Salinas' 'amada' bear remarkable similarity to the 'mujer inalcanzable' of the Rimas of G. A. Bécquer. Indeed throughout the 'proemio' the influence of Bécquer is obvious. Gilman's article, referred to above, demonstrates how skilfully Salinas uses traditional sources in Spanish love lyric to create his own poetry. In fact Salinas discusses this very point in what is perhaps his best known critical work entitled *Jorge Manrique o tradición y originalidad*, published in 1947.

For Salinas however, the 'amada' was not the 'vano fantasma de niebla y luz', that shadowy, incorporeal, evanescent figure that haunts the poetry of his predecessor. 'Tú vives siempre en tus actos.' 'Andas/por lo que ves.' 'Tu nunca puedes dudar.' The difficulty of course is that the attributes of the 'amada' can equally apply to the muse of poetry herself. The whole of the opening stanza can easily be read as an invocation to poetry and herein, probably, lies the reason for diversity of opinions. Quite simply, Salinas is being deliberately ambigous until, I suggest, the very last stanza 'Y era yo'.

It is not the 'amada' who is the shadow but the 'amante', Salinas himself. And herein, perhaps lies the most startling innovation in the 'proemio' and by extension in *La voz a ti debida*. The poetic muse of Salinas is a woman 'de carne y hueso', who inspires him to create that other reality which underlies all his poetry. His love for her produces exquisite poetry and thus it is that she may be viewed as the source of Poetry. First and foremost however is the fact that she exists in flesh and blood, and not as a mere abstraction. In finding her he discovered the creative power of human love, and in finding that, he became alive. As a prelude to the second extract for discussion the following lines are meaningful:

> Cuando tú me elegiste/ - el amor eligió -/ salí del gran anónimo/ de todos, de la nada./

Until chosen by love the life of Salinas had meant very little. The 'nada' referred to may be interpreted as the everyday, the banal routine of human existence. He existed, but he had no life! When he meets the beloved life is immediately transformed. The ecstatic heights of that transformation are described in the second extract, one of the best in the volume and sadly, one not widely known outside enthusiasts of Salinas' poetry. I believe that it would make interesting and enjoyable reading for 6th formers, as indeed would the entire work.[23]

Qué alegría, vivir
sintiéndose vivido.
Rendirse
a la gran certidumbre, oscuramente,
de que otro ser, fuera de mí, muy lejos,
me está viviendo.
Que cuando los espejos, los espías
—azogues, almas cortas—, aseguran
que estoy aquí, yo, inmóvil,
con los ojos cerrados y los labios,
negándome al amor
de la luz, de la flor y de los nombres,
la verdad trasvisible es que camino
sin mis pasos, con otros,
allá lejos, y allí
estoy besando flores, luces, hablo.
Que hay otro ser por el que miro el mundo
porque me está queriendo con sus ojos.
Que hay otra voz con la que digo cosas
no sospechadas por mi gran silencio;
y es que también me quiere con su voz.
La vida—¡qué transporte ya!—, ignorancia
de lo que son mis actos, que ella hace,
en que ella vive, doble, suya y mía.
Y cuando ella me hable
de un cielo oscuro, de un paisaje blanco,
recordaré
estrellas que no vi, que ella miraba,
y nieve que nevaba allá en su cielo.
Con la extraña delicia de acordarse
de haber tocado lo que no toqué
sino con esas manos que no alcanzo
a coger con las mias, tan distantes.
Y todo enajenado podrá el cuerpo
descansar, quieto, muerto ya. Morirse
en la alta confilanza
de que este vivir mío no era sólo
mi vivir: era el nuestro. Y que me vive
otro ser por detrás de la no muerte.

When analysing this 'poem', almost inevitably the same critical comments arise. Is the woman real? Is the poem a self-searching monologue, rather than a dialogue?[24] Leo Spitzer concludes his oft-quoted article on the poem as 'the lament of a soul who, lacking faith in God, seeks fulfillment in selfknowledge'.[25] Crispin claims 'this poet (i.e. Salinas) is really a Narcissus who knows no one outside himself.'[26] C. B. Morris considers the poem as 'pure mental speculation,' G. D. Plaja talks of a woman 'who is the projection of a Neoplatonic ideal', Juan Villegas (one of the few critics to analyse in depth key poems in the volume), sees the poem as 'la salvación de la nada, la persistencia en el ser, a través de la existencia de la amada.'[27] Ricardo Gullón, evidently accepting the presence of the 'amada', states simply that the poem exalts 'las gracias del ser querido.'[28] Although Gullón's comments add nothing new to our appreciation of the works of Salinas they lead nicely into a comment made by Solita Salinas de Marichal, the daughter of the poet. Her observations are very relevant to the opening lines of the extract chosen. She writes of her father:

'Excuso decir que mi padre nos mimaba muchísimo. Porque necesitaba por encima de todas las cosas querer y sentirse querido.'[29]

The 'amada' of the 'proemio' is re-encountered here. Just as the mystic, sage and saint 'live in God', so it is that the enamoured poet lives in his beloved. Union with the beloved leads to that state of permanence that he had always sought. Again Salinas employs his knowledge of traditional poetry in Spain – mystical poetry – to clothe his own experiences, but more significantly, to reveal that 'other reality', of which the material world is but a pale reflection. The truth of the matter is that without her the life he leads is illusory, made up of 'espejos' and as such is no more than a poor image of the real. The 'aquí' of the poet is compared to the 'allá' of the beloved and it is not until they unite, 'La vida – ¡qué transporte ya! –. . . en que ella vive, doble, suya y mía.' that it can be said that he has a real identity, that his life has meaning, both now and hereafter. 'Y que me vive/otro ser por detrás de la no muerte.'

The source of his joy then is twofold; firstly the discovery of love through the 'amada' which has brought him out of anonymous, trite and empty existence and secondly, that same love has given him the experience of permanence, of that other reality. Hence the jubilance and confidence that pervade the poem and which are reiterated in *Razón del amor*. And it is on this note of confidence that Salinas wrote his last and much quoted poem entitled 'Confianza' beginning with the phrase 'Mientras haya.' Undergoing no less than eight drafts the poem sums up much of the underlying philosophy of Salinas and strongly reminds us of the attitude of Guillén:

Mientras haya/alguna ventana abierta,/ ojos que vuelven del sueño/otra manana que empieza/. . . Mientras haya/lo que hubo ayer, lo que hay hoy,/lo que venga.[30]

Once more we see the debt to Bécquer (see Rima IV). It is important to keep this final poem of Salinas in mind when wishing to arrive at an overall view of his works because in his later writings he was certainly not free of doubt and 'angustia'. Readers of his prose will discover a very worried man.[31] Not unlike Alberti and Lorca he came to see urban life as progressively depersonalising, fostering blind conformity. He believed that science might ultimately kill off all individuality and therefore all new perspectives on the world. And in technology he saw an even greater threat. One of his major poems entitled *Cero* and his only novel called *La bomba increíble* (1950) are outcries against war and the threat of total destruction. Hence Salinas came to regard the function of poetry in a mechanised world as 'the magnificent revolt of the poetic word against the real world.'[32]

Whether poets after Salinas hold the same view of the function of poetry is open to debate but there is no doubt that what Salinas did say about modern life and modern man is worth studying and certainly worth offering to our budding Hispanists. This is especially so today when examination boards are looking to set authors whose life as well as their life's work provide instruction as well as enjoyment to would-be modern linguists. Let them have a taste of the work of Salinas!

Notes

1. A. P. Debicki, *Estudios sobre poesía española contemporánea*, 2a edición (Madrid 1981), pp. 29–68.
2. J. L. Cano, *La poesía de la generación del 27* (Barcelona 1986), pp. 23–40.
3. Readers interested in Salinas' drama should read Hugo W. Cowes, *Relación yo – tú y trascendencia en la obra dramática de P. Salinas* (Buenos Aires 1965).
4. J. Crispin, *Pedro Salinas*, Twayne Publishers (New York 1974), pp. 17–20.
5. Ibid., p. 20.
6. J. L. Cano, op. cit., pp. 18–22, and J. Crispin, op. cit., pp. 23–4.
7. J. Crispin, op. cit., p. 33.
8. Ibid., p. 35.
9. E. Dehennin, *Passion d'Absolu et Tension Expressive dans L'Oeuvre Poètique de P. Salinas* (Ghent 1957), p. 68.
10. C. F. Deibe, *La poesía de P. Salinas* (Madrid 1965), p. 17.
11. J. Palley, *La luz no usada – la poesía de P. Salinas* (Mexico 1966), p. 41.
12. G. Díaz-Plaja, *La poesía lírica española* (Barcelona 1948), pp. 418–19.
13. O. Costa Viva, *P. Salinas frente a la realidad* (Madrid 1969), pp. 23 and 32.
14. J. Crispin, op. cit., p. 36.
15. A recommended edition of both books is that of J. G. Muela (Madrid 1969).
16. A. P. Debicki, op. cit., p. 42.
17. Solita Salinas de Marichal, 'Recuerdo de mi padre', in *Pedro Salinas*, ed. A. P. Debicki (Madrid 1976), p. 35.
18. A. P. Debicki, op. cit., 1981, p. 71.
19. 'See Concha Zardoya, *La 'otra' realidad de Pedro Salinas*, in A. P. Debicki, op. cit., 1976, pp. 63–84.
20. For a discussion of the work of Guillén read D. P. McCrory, *J. Guillén: a poet for all seasons*, VH Vol 39, no. 2 Spring, 1989.
21. J. Crispin, op. cit., p. 60.
22. S. Gilman, *El proemio a La voz a ti debida*, in A. P. Debicki, op. cit., 1976, pp. 119–27.
23. See note to reference 15.
24. For more on this read J. Crispin, op. cit., no. 4 above.
25. L. Spatzer, *El conceptismo interior de P. Salinas.*, R. H. M. VII 1947, p. 37.
26. Ibid. p. 61.
27. J. Villegas, *El amor y la salvación existencial en dos poemas de Salinas*, in A. P. Debecki, op. cit., 1976, pp. 129–41.
28. R. Gullón, *La poesía de Pedro Salinas*, in A. P. Debicki, op. cit., 1976, pp. 85–98.
29. Solita Salinas, op. cit., no. 17 above, p. 36.
30. See R. Lida, *Camino del poema, 'CONFIANZA', de Pedro Salinas*, in, A. P. Debicki, op. cit., 1976, pp. 169–95.
31. For a major study of Salinas' prose read, E. Rodriguez Monegal, *La obra en prosa de Salinas*, in Número (Montevideo), ix no. 18, 1952, pp. 66–92.
32. P. Salinas, *Reality and the poet in Spanish poetry*, 2nd ed. (Baltimore, USA, 1966), p. 164.

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Un español frente al espejo

José Amodia University of Bradford

Vaya por delante una muy sentida exculpación. Lo que sigue peca de intimismo y levedad, y hasta puede que alguno vea en ello rastros de una nostalgia nacionalista trasnochada. ¡Qué se le va a hacer! Situarse frente al espejo es el ejercicio cotidiano del narcisismo, el diálogo con el cristal es siempre un intercambio de sueños y mentiras. Contárselos a otros parece ya caer en una suerte de autocomplacencia o egolotría. No van por ahí mis intenciones. Aunque escribo desde la experiencia personal, tanto el yo como el espejo son metafóricos y sólo sirven para discurrir sobre la identidad de un español en el exilio, un exilio largo, placentero y cambiante.

No me mueven tampoco pretensiones metafísicas ni eruditas. No voy a preguntarme, como hiciera Ortega en una de las muchas frases famosas que nos ha legado: «¿Dios mío, qué es España?». Uno, ay, no es Ortega. No pretendo desentrañar significados profundos, ni alcanzar la esencia de la identidad nacional. Me quedaré en la superficie, en lo que veo, en cómo me he visto y me veo, en cómo me han visto y me ven. Jugueteando un poco con esos dos verbos que tanto confunden a nuestros alumnos, lo que voy a hacer es preguntarme qué le pasa al ser cuando cambia el estar, al ser español, claro es, cuando deja de estar en España para estar en otro país, en este caso Inglaterra. Todo lo que sigue apunta a tal fin pero sin aspiraciones serias, de forma leve, *light* que es el anglicismo de moda.

Las razones del exilio

Se ha hablado mucho, y con razón, de la emigración de trabajadores españoles a otros países europeos en los años sesenta. Su importancia económica para la España de Franco es de sobra conocida. Sus consecuencias culturales y humanas aún está por estudiar. Recordemos la conmovedora frase del autor suizo, Max Frisch: «pedimos mano de obra y nos mandaron seres humanos». Pero hubo otra emigración, que es la que a mí me interesa aquí, de dimensiones mucho más reducidas y motivada por causas distintas. Me refiero a los estudiantes universitarios de aquellos años, casi siempre de clase media, que al terminar la carrera se iban al extranjero en busca de futuro y aventura. Mientras que obreros y campesinos emigraban por la necesidad perentoria de sobrevivir, los que salían de la universidad se marchaban por razones más complejas. Entre ellas era fácil detectar dos, un *push* y un *pull* que dirían los economistas: el deseo de escapar de algo y el ansia de conseguir otro algo. Los dos algos eran las oposiciones y la lujuria.

El opositor era una figura galdosiana. Agotaba su juventud empollando temas que no entendía, dependía económicamente de la largueza paterna, mantenía un noviazgo cuya consumación quedaba siempre al otro lado de las oposiciones y del matrimonio y, al final, viéndose ya envejecer en el espejo, la judicatura o notaría que había soñado resultaba inalcanzable, teniendo que conformarse en su lugar, y si la suerte era propicia, con un puestillo administrativo de tinta y balduque.

La España de los años cincuenta, mis años universitarios, era claustrofóbica, machista e inquisitorial. El culto a la virilidad y al donjuanismo de los españoles, falsedades alentadas oficialmente, se mezclaba hasta la frustración con la gazmoñería moral y la rígida disciplina del nacionalcatolicismo. En aquel ambiente de cuartel y sacristía uno, joven entonces, se inventaba paraísos en los que el amor era libre y el placer no era pecado. Así surgió entre mis contemporáneos el mito de las suecas. Y Suecia no era un país escandinavo, era toda Europa, empezaba al otro lado de los Pirineos. Había que lanzarse a su conquista. Atrás quedaba el suplicio monacal de las oposiciones, por delante la utopía de la libertad.

Modos de ser español

Tal vez por aquello de que el hombre propone y Dios dispone – un Dios con sentido del humor en mi caso – mi Suecia acabó llamándose Inglaterra. Uno llegó a la «pérfida Albión» (y qué tentadoras me parecieron entonces las perfidias imaginadas) con esperanzas de conquistador, en el más amplio sentido del término, y con un pasaporte que certificaba la españolidad de su portador. Había, pues, que españolear, pero ¿cómo?

Esto ocurría hace más de treinta años cuando Inglaterra y España eran no sólo muy distintas de lo que ahora son, sino que había entre ellas una enorme distancia cultural y económica que el tiempo ha ido reduciendo. Pero entonces en Inglaterra, por lo menos en las zonas por las que yo anduve en un principio, un inmigrante español era animal exótico al que se le observaba con cierta curiosidad y al que se le suponían modos y maneras diferentes. Pero los sueños e ilusiones que yo traía en la maleta no casaban bien con el comportamiento peregrino que de mí se esperaba. Yo me vi enseguida como personaje sin papel, ya que el que se me asignaba no convenía a mis cualidades ni servía a mi propósito.

A la búsqueda de un modo de ser español fui atravesando una serie de etapas sin llegar a encontrar acomodo en ninguna de ellas. Se me ofrecían clichés, imágenes parciales, desfasadas y deformantes, con las que me era imposible identificarme. No me servían ni como disfraz para la aventura más impúdica ni, desde luego, como señas de identidad duraderas. Por no cansar al lector las reduciré a cuatro, sin que deban tomarse como categorías bien definidas, sino tan sólo como impresiones captadas al pasar, que es el vivir. Una que llamaré docente o académica; otra que voy a calificar de romántico-literaria; una tercera a la que atribuiré el distintivo de político-turística; y, por último, la que adjetivaré de esencialista aun a sabiendas de que el término es por demás ambiguo.

La imagen docente o académica

Ésta, como la siguiente, es una imagen de España y lo español que se origina en este país, o al menos aquí fue donde yo me la encontré por primera vez, en los centros ingleses en los que se enseñaban la lengua y la cultura españolas.

Como tantos universitarios emigrados yo encontré acomodo profesional en el mundo docente. Me puse a enseñar, y al mismo tiempo a descubrir, lo que yo era, lo que yo hablaba. Lo que descubrí no iba a servirme para nada porque la imagen que me devolvía el espejo en que me miraba quedaba a mitad de camino entre lo palurdo y lo quijotesco. Los libros de texto de segunda enseñanza presentaban siempre al español subido en su platerillo, tocado con boina y sobre un fondo de tipismo rural. Cierto era que uno procedía de un país subdesarrollado, o como mucho en los albores del desarrollo, pero también lo era que, habiendo sido criado en un medio urbano y portando un título universitario en el bolsillo, uno no podía identificarse con aquel tosco campesino por muy graciosa y pintoresca que fuera su arcadia.

La senda profesional me llevó de nuevo a la universidad, ahora como docente, y en ella me encontré un concepto de lo español enquistado en el siglo de oro: comedias en verso, las locuras de Alonso Quijano, pícaros e hidalgos, alcahuetas y doncellas, honor y hambre a partes iguales. De ahí procedíamos, algo de todo aquello formaba parte de la herencia cultural de los españoles, pero ya no eran tiempos para lanzarse a la conquista de Dulcineas suecas con capa y espada. (Llegado a este punto se me ha ocurrido que todas estas referencias lúdicas y lúbricas, aunque siempre bienintencionadas, al mito de la suecas, pudieran herir la sensibilidad femenina o feminista. No es ése mi deseo, pero tampoco vale negar lo que entonces era cierto).

La imagen romántico-literaria

Al igual que la anterior su invención o diseño hay que atribuírselo a los extranjeros. El siglo pasado algunos escritores franceses y un puñado de viajeros anglosajones se dejaron arrastrar por la atracción irresistible de la España del sur. El exotismo de la arquitectura árabe, los ritmos orientales de la música, la violencia como arte y la belleza agreste del pueblo sirvieron para disparar la imaginación romántica de unos visitantes que creían haber descubierto su paraíso terrenal en Andalucía. Surgió así una imagen reduccionista de España que aún pervive: la de Carmen y el «toreador», la de la guitarra y el flamenco, la de las ventanas enrejadas y los ojos negros, la de mantillas y faralaes, la de gitanos y guardias civiles. La obra y el martirio de Lorca tenderían más tarde un halo poético sobre estos mitos.

En aquellos años, a la hora de estudiar la poesía y el teatro de la España contemporánea se estudiaba principalmente a Lorca. Lorca era, y tal vez siga siendo, el autor español de este siglo más conocido en Inglaterra. Como es sabido, las razones de esta fama fueron en su origen en parte políticas y en parte literarias. No se trata de cuestionar el genio creador del poeta de Granada, pero si de constatar que el Lorca que interesaba era el del «Romancero Gitano» y el de las tragedias que confirmaban la visión romántica, sangrienta y primitiva de España.

A mí esta imagen, por atractiva que fuese, tampoco me servía. Yo procedía de las tierras húmedas y austeras del norte. No tocaba la guitarra, ni cantaba flamenco, ni me había enfrentado nunca con las astas de un toro. Hasta Lorca me era ajeno. Había sido un autor proscrito en España y yo sólo me había acercado a su obra a través del romance de «La casada infiel», cuya lectura entre mis compañeros de colegio era una experiencia más próxima al erotismo que a la estética.

La imagen político-turística

Esta imagen vino a ser la comercialización de la descrita en el apartado anterior. Fue la de aquella España que empleó la diferencia como reclamo. Puesto que los extranjeros buscan el esoterismo hispano, vamos a dárselo se dijo don Manuel Fraga, entonces Ministro de Información y Turismo. Y puso en marcha la industria turística a base de sol, sangría y salero. Empezando por Gerona todo el litoral mediterráneo fue bautizando sus costas con nombres de luz y flores. Era la época en que los ingleses, al darse cuenta de que uno era español, le preguntaban si conocía la Costa Brava, o al menos Barcelona. Y uno respondía con un cierto complejo de inferioridad que no, que no había estado nunca en tales zonas. Añadir que uno era de origen asturiano equivalía a reconocer que como español era un timo.

Los asturianos suelen decir con cierto orgullo que «Asturias es España y lo demás tierra conquistada». Pero esta fanfarronería histórica no es más que el gesto arrogante del que se sabe pequeño y olvidado hasta por sus propios compatriotas. Los ejemplos abundan. En uno de sus muchos libros de viaje, *Del Miño al Bidasoa*, Cela recorre a pie el norte peninsular, pero al llegar a la frontera asturiana se pone a hacer autostop y cruza la provincia en furgoneta, para luego reanudar viaje y libro por tierras santanderinas. Recuerdo también una conferencia del conocido sociólogo Amando de Miguel, hace unos años en Leeds. Nos hablaba de la España posfranquista y, durante su intervención, hizo referencia a 16 de las 17 comunidades autónomas en que ahora está dividido el país. No hará falta mencionar cuál fue la preterida.

Estas omisiones, aunque sin duda no intencionadas, indican que Asturias apenas rezaba en el panorama global de España, y en el rosario de costas de aquel entonces no le correspondía ni un amén. Con gaita, sidra y un paraguas no podía dárselas uno de español.

El carácter nacional

Era necesario profundizar más para alcanzar lo esencial del carácter español. Claro que esto de los caracteres nacionales tiene mucho de falso, o al menos eso es lo que nos dicen los que se han aproximado a él con el candil de la razón en la mano. Hace años Julio Caro Baroja publicaba un libro cuyo título, *El mito del carácter nacional*, no requiere elucidación. Pero, a pesar de que se le atribuya naturaleza seudocientífica, todos lo empleamos como forma de identificación propia o ajena. El mismo Caro Baroja, olvidandc su excepticismo ante el carácter nacional, nos decía en una entrevista periodística reciente que «el español es frío para lo colectivo y apasionado para lo individual». Y es que éste es un tema que gira no en torno a lo que es, sino a lo que se cree que es. Por ello nos permitimos declarar con convicción pero sin prueba alguna que el vicio nacional de los ingleses es la hipocresía, el de los franceses la avaricia y la envidia el de los españoles.

Sea cual sea su validez objetiva, el significado del carácter nacional viene obsesionando a los españoles desde finales del siglo pasado. La decadencia nos llevó a la introversión y a la contemplación del ombligo patrio. (Una breve digresión. Algo parecido les viene ocurriendo a los británicos desde la segunda guerra mundial, con una sola diferencia: los españoles parten de un complejo de inferioridad, los británicos de un complejo de superioridad. Buen tema para un debate.)

Pocos son los escritores y pensadores españoles contemporáneos que no han abordado el tema. Con argumentos más o menos psicológicos, Ganivet o Madariaga; por vía histórica, Américo Castro o Menéndez Pidal; a través de su literatura, Machado o Cela; con herramientas filosóficas, Unamuno u Ortega; medio en serio medio en broma, Díaz-Plaja o Carandell . . . el muestrario podría alargarse a gusto de cualquier lector.

Lo que uno descubre en tan variada gama de autores y teorías no son distancias sino proximidades, hasta el punto de que todos parecen coincidir en dos rasgos definidores de lo esencialmente español. Primero, el individualismo que nos lleva a ver el mundo a través de lo personal, que hace que nuestras hazañas históricas tengan nombre de héroe, que, en fin, tantas veces nos ha hecho caer en el centrifuguismo social. Y, en segundo lugar, la espiritualidad con su profunda dimensión religiosa que centra la atención del español en la transitoriedad de la vida, le inclina al desprecio de lo terreno y le obsesiona con la muerte.

El carácter español así entendido se prestaba a los fines más diversos. Al régimen franquista y a la Iglesia Católica les sirvió para justificar opresiones políticas y monopolios doctrinales. Pero al exiliado no le venía mal tampoco. El individualismo y la espiritualidad son rasgos distintivos que dan elegancia y altura al que los posee. Uno se los echó entonces al hombro con el orgullo y la satisfacción de haber encontrado, por fin, lo que buscaba. Pronto descubriría lo poco que dura la alegría en casa del emigrante.

El espejo roto

El progreso tecnológico con algunos de sus avances más prodigiosos, como los transplantes de órganos y los viajes espaciales, ha destruido los dos grandes símbolos de la poesía lírica: el corazón y la luna. Suerte similar ha correspondido a nuestras señas de identidad nacional. Los cambios de todo tipo que ha experimentado España en las últimas décadas han venido a poner en entredicho la verdad de esas características que nos hemos atribuido. Si lo fueron ya no lo son, acaso no lo hayan sido nunca. La espiritualidad y el idealismo que nos situaban por encima del materialismo han cedido ante las tentaciones irresistibles de la sociedad de consumo. En cuanto al individualismo, que nos inclinaba a un vivir anárquico y nos incapacitaba para las tares colectivas, ha adquirido tonos de reliquia histórica. En los últimos veinte años los españoles han demostrado una aptitud para la vida comunitaria que nada tiene que envidiar a la de otros países.

Al final uno ha tenido que renunciar al proyecto vital de descubrir lo que significa o significaba el ser español. Ganas dan de romper el espejo. En un principio el proyecto tal vez fuese una quimera, ahora, se nos dice, es pura antigualla. Hablar del carácter nacional español es caer en un sentimentalismo anacrónico. Lo último es sentirse catalán, vasco, andaluz o gallego. Mirarse al espejo regional es lo que priva.

La experiencia me dice que esta nueva obsesión es otra pero no muy distinta.

Acabaré, como había anunciado al principio, de forma *light*. Para uno, y para todos los que se miran al espejo deseosos de descubrirse a sí mismos, la advertencia sabia y anónima de la coplilla popular: Sueño un camino infinito/en el espejo al mirar/pero el espejo musita/no hay nada tras el cristal.

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El rastro

The first *puesto* in our flea-market of favourite wheezes is set up by Jenny Wake of Badminton School, Bristol, who has offered the following suggestions from her own classroom experience. Jenny does not claim that they are all original, simply that they work for her, and acknowledges whatever source they originally may have come from.

Diversiones

Pre-GCSE

Como yo sin ti

I have used this with beginners with only 5–6 weeks knowledge. Good for training in dictionary use. They have an example e.g.

Como un hombre sin mujer
Como un pez sin agua
Como un verano sin sol
Como yo sin ti

and produce their own versions. Even the least able can produce some beautiful drawings and sensitive poems. GOOD FOR VALENTINE'S DAY!

Cita a ciegas

Group work. Each group chooses their 'Cilla', the 'selector' and the three or four 'candidates' and the members of each group decide their questions. This can be as simple or difficult as required. The results are usually hilarious!

En el hotel

This fairly unexciting topic can be cheered up by this easy activity, perhaps at the end of the topic to reinforce vocabulary. Give out travel brochures and each person chooses their favourite hotel. (It must be in Spain!) They cut out the picture and details and stick it in their book. Task: create a bilingual version to be included in their book next to the English version.

Veinte preguntas

A good way to practise adjectives. The class decides a category e.g.

Gente famosa
Pueblos
Compañeros

and divides into groups. One person chooses a famous person etc. without telling the others.

Each group works out their 20 questions, e.g.

¿Eres hombre o mujer?
¿Tienes más de veinte años?
¿Eres rubio?

when they are ready they ask their questions in such a way that only 'sí' and 'no' can be given as answers.

Autoevaluación

Each half term and end of term I ask Years 8 and 9 to complete their 'autoevaluación' by dividing a page into four sections headed Leer, Escuchar, Escribir and Hablar. For homework they write their comments on their progress to date, improvements, successes, etc. These encourage the learner to take part in his/her own education and as an added bonus make interesting reading for the teacher! This can be done by Yr 11 in Spanish.

A level

Marking

As coursework/Writing exams approach it can be useful to ask your A level students to help you mark the work of younger pupils. It often takes a few attempts before they find all the mistakes but it does concentrate their minds on accuracy. They often ask to have a whole lesson on this.

Accents

Tippex out accents on any piece of writing and ask the students to put in the accents.

Te toca a ti

Sometimes the A-level class can have a passive approach, content for you to do the hard work while they sit back happily allowing you to get on with it. I now make a point of introducing each new topic with a 'te toca a ti' session lasting about 15 minutes during which each member of the class including the teacher writes down in Spanish as far as possible his/her opinions/thoughts on the topic. The papers are then collected in and passed round for everyone to read.

Cuentos

The first year A-level class can produce a story book for young Spanish children based on ones they have looked at in class.

Mnemonics

Language learners need all the help they can get to help them remember all those details. So here are a couple of rather corny mnemonics from your editor on points that often cause confusion.

1. *FUI* or *FUE*?

Easy: it's -i for I, and -e for 'e (and she). I have to admit that this may work better in the West of England, where I live! Another approach might be 'an eye for an eye', though the relevance of teeth is more questionable . . .

You can apply this equally well to *estIve/estEve* and *tIve/tEve* in Portuguese.

2. DADs and MAs

Or Spanish gender reversal. Pupils are often intrigued to be told that -*DAD* is always feminine (*CIUDAD, VERDAD*, etc), while -*MA* stands a fair chance of being masculine (*PROBLEMA, SISTEMA*, etc).

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WRPG

Reviews and Books received

Breakthrough Spanish Activity Book. Practice For Beginners, Sandra Truscott. *Series Editor: Brian Hill. Macmillan Press 1994. £5.99p; 91 pages. ISBN 0-333-62576-5.*

Breakthrough Spanish Activity Book provides a useful follow up to the successful *Breakthrough Spanish* book and cassette and will be welcomed by those already using this course. Students following other courses will find the book equally valuable as it is a self study book for the independent learner.

Easy to use, clear, concise and manageable this practice book will appeal to the beginner who likes working at his or her own pace and who enjoys the feeling of achievement gained by completing exercises.

The book is aimed at learners who have a basic knowledge of the language but who need to extend their reading and writing skills by working on their own outside the classroom. The students mark their own work, referring to the Answers section at the end of each unit.

Fifteen topic based units range from 'Talking about yourself' to 'Talking about the past', each containing exercises with instructions in English. In his introduction Brian Hill suggests, 'You should expect to spend 1–1½ hours working through each unit', a reasonable amount of homework for the average adult learner at an evening class.

The exercises (up to seven in each unit) are varied and designed to give the learner confidence. Some, like the simple crosswords, sums and anagrams are fun to do while encouraging the learner to extend his or her vocabulary and others like the gap-fills concentrate on verb endings. The importance of numbers is emphasised with a variety of imaginative exercises. Very useful as this is an area which, in my experience, the beginner finds difficult!

Some of the exercises may make you think 'I've been here before' e.g. Empleada 'Están muy bien de precio, además están (reduced)' but I can imagine that, for the adult learner, there is a certain amount of reassurance in this format.

So, if you are already an 'aficionado' of 'Breakthrough Spanish', or are teaching adults who would benefit from some confidence boosting, or if you would like to introduce your GCSE classes to self-learning, this book would be an ideal choice.

JENNY WAKE
Badminton School,
Bristol.

Panorama de la Prensa. Temas contemporáneos del mundo hispano. Juan Kattán-Ibarra. *OUP 1994. £7.50p. ISBN 0-19-912205-9.*

Teachers of Spanish A-level are always on the search for new material to supplement and update their existing resources and will find *Panorama de la Prensa* a rich source of inspiration.

The book takes the form of seven Units: Sociedad, Educación, Medio ambiente, Ciencia y tecnología, Salud, Deportes y ocio, Dinero y consumo and contains a total of 50 articles, interviews, surveys and letters from a good mix of Spanish and Latin American sources.

In his preface Juan Kattán-Ibarra explains his criteria for choosing the texts, 'La selección de los artículos se ha hecho teniendo en cuenta la actualidad de los temas, su interés general, y la visión que pueden ofrecer sobre algún aspecto específico del mundo hispano.' Indeed great care has been taken to select material which will appeal to young people e.g. racism, examinations, eating disorders, artificial intelligence, sleep(!), holidays, learning to drive.

Each text or group of texts has an 'Antes de leer' section with detailed 'Notas explicativas', extensive 'Vocabulario', and a section called 'El tema y tú' which gives suggestions for writing activities. Following each text or group of texts is a 'Después de leer' section with 'Preguntas', '¿Qué opinas tú?', 'Actividades de grupo' (for oral work) and 'Redacción' (suggestions for writing practice). Further exploitation is up to you.

As you would expect at this level the entire contents of both of these sections are in Spanish.

Don't be put off by the apparent difficulty and length of some of the articles. They can be adapted to suit the mood and level of your classes although, unless the class was particularly advanced, I would not use the book with first year students.

Panorama de la Prensa would be a very useful resource to 'dip into' when more information is needed on a topic. It is a valuable source of practice in extended reading and would be an excellent aid to students researching for coursework material. It does not claim to be a coursebook (there is no listening material) but rather a resource to be used according to your needs and I am sure that you will find plenty of new ideas here to offer your students.

The book is reasonably priced at £7.50p (£6.75 for 10 or more copies) and I would like to thank Juan Kattán-Ibarra for helping to solve the harassed A-level teacher's frequent lament 'Now, where can I find something on . . . ?'

JENNY WAKE
Badminton School,
Bristol.

¿Qué Hay?, G. M. Hambrook, J. R. Haughey *(University of Wolverhampton) Student's book (181 pp) Teacher's book (72 pp) 4 video tapes.*

This is a communicative course in Spanish for adult beginners and is based on a student's book and accompanying video tapes. It was designed by staff of the School of Languages and European Studies at the University of Wolverhampton with the needs of the undergraduate in mind, but could be used in other contexts.

The course is situation-based in that it is built around a variety of situations in which any visitor to Spain is likely to find him/herself (e.g. booking into an hotel, buying tickets, ordering food and drink), but there is also a clear grammatical progression. Each of the twelve units comprises a number of scenes covering different aspects of the situation, each scene being shown on the video with the relevant text reproduced in the student's book. After each scene there is an 'enfoque' which is designed to highlight the particular structure or communicative element being stressed and there are then some suggestions for oral practice.

At the end of each unit in the student's book there is a summary of the grammar introduced in that unit, and after every four units there is a revision section. At the end of the scenes and 'enfoques' on the video tape there is a short documentary film report in simple Spanish on a related aspect of Spain, with the key words given as subtitles.

The teacher's book identifies the key linguistic objectives of each unit and contains a suggested method of exploitation of the course materials, key vocabulary items in English possibly for use as vocabulary tests, and the text of the documentary film.

The emphasis of the course is clearly on speaking and listening with no reading or writing tasks as such, these would have to be provided by the teacher. The range of language available as listening material is very limited and includes little authentic language at a reasonable speed to encourage gist comprehension. The language used in the video scenes is clear, simple and delivered at a relatively slow pace; it is obviously designed for exploitation of grammatical and communicative elements rather than as listening material. The commentary accompanying the documentary film is also slow and clear with no attempt to replicate features of normal speech such as redundancy, hesitation etc.

After an interesting and professional introduction, the video scenes and enfoques themselves are rather amateur, with 'actors' who appear to be somewhat uncomfortable with their roles and minimal background scenery to establish a context. The documentary sections are better, incorporating authentic settings and thus allowing the possibility of exploiting cultural as well as linguistic features.

The student's book is presented in a clear but uninspiring format with few pictures and no colour. There is no index of grammar and there is no vocabulary list at the end which makes it difficult to use as a reference book or as a self-study aid. One useful feature of the book, particularly for the adult learner, is the inclusion of a margin for 'apuntes' on each page.

The course appears to have been produced on a relatively low budget largely for in-house consumption, but could be useful for faculties involved in delivering language modules to non-specialist linguists who do not want the particular 'business' bias which most such courses seem to provide. It will need to be supplemented quite considerably by the teacher if all linguistic skills are to be covered, but as a basic framework incorporating a logical grammatical progression it could be a useful starting point.

IRENE WILKIE
University of the West of England.

Rápido Curso Intensivo de Español Neus Sanz and Lourdes Miquel. *Barcelona: Difusión, 1994. Libro del alumno (ISBN 84294 36197) £14.50. Cuaderno de ejercicios (ISBN 84294 36197) £7.15. Cassette 13.25 + VAT. Libro del profesor £5.25.*

Rápido is that rare thing: a course which proceeds quickly, grammatically, but also communicatively. This is why I adopted the course for first year undergraduates learning Spanish *ab initio*. Two months into the course I can report that, for the most part, things are going well and the book is proving workable and popular. It has to be said, though, that in order to succeed, students must be well motivated, intelligent and linguistically sophisticated. The course is of course delivered entirely in Spanish and grammar explanations are couched in technical terms. (The usual comment of course crops up here – if students can understand these grammatical explanations, they have little need of a book at this level). Students therefore must have a teacher and that teacher needs to interpret the book for them. Homework exercises and grammar work have, initially, to be delivered in English. The speed of the course reflects the fact users of this course are intended to be foreign students on intensive courses in Spain, who will be able to acquire as well as learn Spanish over a period of some weeks.

This is not the case with my students. We need to cover a certain amount of material (couched in grammatical rather than in functional or communicative terms) and they will be tested in a relatively traditional manner. So how will they fare? I expect that by the end of the course that they will know quite a lot about Spain and be shaken out of some of their stereotypes (the course is very good on background, contemporary, popular and more serious culture). They should be able to deal with what seem quite sophisticated texts written in Spanish and be able to answer comprehension questions and translate them. Their production skills will be much more limited. The Cuaderno de ejercicios which accompanies the book is absolutely essential and gets students down to the nitty-gritty of using and practising verb endings, concordance, numbers and so on. It does, however, make the combined cost of the course for impoverished students relatively expensive. There are plenty of speaking exercises in the students' book itself and the better students will, at the end of the course be able to express themselves in a simple manner, in a variety of situations. Students will also have covered (but probably not know or have assimilated) a fair amount of basic grammar, up to and including the imperfect subjunctive. So where is the problem? It lies, as usual, with the heterogeneity of students within one language group. My group includes not only experienced and successful language learners, but also non-Europeans, scientists

who dropped languages several years ago and the odd one or two who are obliged to take a language but would have preferred not to. Some of the latter groups are inevitably falling behind and one or two are totally lost. This is inevitable with any course, but the problem is highlighted by the apparent complexity of *Rápido* at first sight. As with any course therefore, the teacher needs to provide supplementary material, give extra guidance and support and devise plenty of progress tests to make sure that material is being understood.

Will I use the course again? Certainly. I think the advantages considerably outweigh the disadvantages for my sort of teaching group. Others will have to decide for themselves whether the material is appropriate or not for their circumstances.

SANDRA TRUSCOTT
University of Manchester.

Intermedio. Diccionario Didáctico de Español Juan Antonio de las Heras Fernández y Manuel Rodríguez Alonso, *Ediciones SM, Madrid, 1993 (3ª Ed. 1994). £11.95. ISBN 84-348-4112-6. Distribuido por European Schoolbooks Ltd.*

Concepción Maldonado nos indica en su introducción que *Intermedio* es «un diccionario distinto» a los que se han comercializado hasta ahora: nos avisa de las voces no incluidas en el diccionario de la Academia [*descoque; guaperas; guiri*]; da ejemplos de uso en todas las definiciones; es un diccionario descriptivo y a la vez prescriptivo. Dirigido a escolares entre 12 y 16 años, la intención de este diccionario «didáctico» es la de contribuir a la educación escolar.

En la sección «Cómo usar este diccionario» se explica al estudiante cómo buscar las voces y las locuciones. Esto último es muy útil pues normalmente presentan dificultades a la hora de saber bajo qué entrada han sido compiladas.

La lista de palabras incluidas en el diccionario es actual e incluye bastantes neologismos y extranjerismos: *chorbo; formatear; ofimática; pitufo; zapping; overbooking; output.* Sin embargo, no hay entradas enciclopédicas relativas a nombres propios y voces relacionadas con aspectos de la cultura española. Un punto positivo es también que las acepciones se han ordenado según un criterio relativo a la frecuencia de uso y se ha prestado atención especial a las definiciones siempre con el objetivo de buscar la claridad y la precisión. Este punto me parece fundamental, pues la utilidad de un diccionario monolingüe consiste precisamente en que aclare los significados e ilustre el uso de las palabras por medio de buenos ejemplos. Las voces incluyen indicadores relativos al estilo y registro y hay que destacar las muchas indicaciones de contenido gramatical y ortográfico con referencias a los apéndices. También se incluyen sinónimos. El diccionario cuenta con bastantes ilustraciones.

Los apéndices me parecen concisos y útiles, incluyen secciones sobre: acentuación, puntuación, abreviaturas, sufijos, conjugaciones, pronombres y símbolos.

En general, *Intermedio* es un diccionario bien diseñado y compilado, cumple sus objetivos de ser una obra de consulta útil para el estudiante de español y ciertamente sería recomendable el añadirlo a la sección de referencia de toda biblioteca escolar.

CHUS FERNÁNDEZ PRIETO
University of Salford

Larousse Spanish Dictionary. *Unabridged Edition. SP-EN EN-SP.* Ramón García-Pelayo y Gross, *Larousse, París, 1993. £25. ISBN 2-03-430200-1.*

Larousse Concise Spanish Dictionary. *SP-EN EN-SP.* Catherine E. Love, *Larousse, París, 1993. £9.99. ISBN 2-03-430400-4.*

Larousse Pocket Spanish Dictionary. *SP-EN EN-SP.* *Larousse, París, 1994. £3.99. ISBN 2-03-430800-X.*

En el prólogo los editores afirman su voluntad de ofrecer una obra de consulta indispensable para la comprensión del español y del inglés de nuestros días. Para ello han añadido 8000 voces a la lista de la anterior edición incorporando así términos pertenecientes a las nuevas tecnologías y voces del ámbito coloquial que reflejan la evolución de la lengua y de la sociedad.

Asimismo, se ha hecho un esfuerzo por incorporar americanismos tanto en la parte española como inglesa.

Se incluye en el diccionario un breve resumen de la gramática española e inglesa que resulta útil para el estudiante extranjero, especialmente la información sobre la conjugación verbal, y separando las dos listas de palabras un atlas bilingüe que incluye mapas lingüísticos, políticos y administrativos de España y algunos países hispanoamericanos (¿por qué sólo México y Argentina?), así como de las Islas Británicas y los principales países del mundo anglohablante.

En cuanto a la lista de voces incluida, sí parece muy extensa pero habría que preguntarse si la elección es la más adecuada: por ejemplo, porqué incluir la voz *alcarria* – 'barren plateau' y no la entrada enciclopédica *Alcarria*. También se incluyen las voces relativas a *alcohol*: *alcoholar* (?); *alcoholato* (?); *alcoholaturo* (?); *alcoholero; alcohólico; alcoholificación; alcoholímetro; alcoholismo; alcoholización; alcoholizado* (¿'poisoned by alcohol'?) *alcoholizar; alcohómetro; alcohotest*. Algunas de estas voces no son de uso corriente, a no ser que pertenezcan a algún campo semántico específico, pero éste no se indica en las entradas. Y sin embargo entre ellas no figura *alcoholemia*, voz de uso muy frecuente (prueba a la que la policía somete a los condutores para averiguar el nivel de alcohol presente en la sangre). Un ejemplo en la lista inglesa: *artist; artiste; artistic; artistry; artless; artlessness; Art Nouveau* (ARTS); *artsy-craftsy*(US); *arty; arty-crafty*. Lo primero que habría que criticar es la falta de indicación de uso entre *artist* y *artiste*, que dejaría al estudiante extranjero perplejo (¿son sinónimos? ¿se usan indistintamente?), y en segundo lugar la falta de dos voces de uso frecuente *artwork* y la tan coloquial *arty-farty*.

Por qué incluir *caseoso*(?) y omitir *cascos azules*, que aparece a diario en la prensa.

Se han incluido pocas entradas de tipo enciclopédico, sí aparecen las siglas de agrupaciones y partidos políticos importantes como *PRI, PSOE, PSUC*, pero extrañamente ni *Polisario* ni *PP* ni *IU*. También hay un buen número de nombres propios y geográficos, pero insisto que la información enciclopédica podría ampliarse y mejorarse el contenido. Por ejemplo *No-Do* CINEM tiene su equivalente en *newsreel*, pero falta información de tipo histórico y cultural que explique la totalidad de su significado, la que se da bajo OBSERV no es suficiente. Una buena muestra de lo que se puede y debe incluir en este tipo de entrada es la de *noventayochista*, cuya OBSERV (ación) resulta muy interesante y completa. Creo, por mi experiencia docente, que un diccionario bilingüe debiera incluir este tipo de información adicional.

En cuanto a la información presente bajo cada voz, encontramos indicadores gramaticales, geográficos, de campo semántico y de estilo y registro como FAM (familiar, pero admitido), POP (popular y vulgar) y FIG (sentido figurado), éste último también se utiliza para presentar locuciones, si bien puede resultar confuso para el usuario. Además se han utilizado una serie de convenciones tipográficas que ayudan a distinguir entre los distintos sentidos y acepciones de cada voz. En el listado inglés se ha incluido la transcripción fonética y una sección especial para los 'phrasal verbs'.

En cuanto a las traducciones de las voces, en general se han cuidado las equivalencias, pero hay muchos casos que dejan bastante que desear, por ejemplo: *AOB* ¿cualquier otro negocio?; *assault* || JUR amenaza *f* || – *assault and battery* lesiones *fpl*, vías de hecho || *criminal assault* intento *m* de violación || *indecent assault* atentado *m* contra el pudor. En la parte de español encontramos bajo *abuso* || *abuso dehonesto* indecent assault. Bajo *intento* no encontramos *intento de violación*, pero sí *intento de suicidio* attempted suicide. Esto nos lleva a pensar que la traducción de *intento de violación* debe ser 'attempted rape'.

En suma, hay muchos cabos por atar en la compilación de este gran diccionario.

A pesar de todo es una gran obra de referencia que será de gran utilidad a los estudiantes de nivel avanzado y universitario, a los profesores de español y a los traductores de ambas lenguas.

Por lo que se refiere a los formatos *Concise* y *Pocket* son obras relacionadas que hay que tratar en sí mismas, pues no se

trata de un «resumen» del diccionario general. Están dirigidas al estudiante y usuario de nivel básico o intermedio y tratan de facilitar la comprensión y la redacción de textos que incluyen un vocabulario básico. La lista de palabras me parece muy bien elegida y relevante para obras de estas características (90.000 palabras y expresiones para el *Concise* y 55.000 para el *Pocket*), hay mucha información de tipo gramatical y también cultural, como el apartado sobre los *Reyes Magos*, la *Selectividad* o *April Fools' Day*. Entre las muchas siglas que incorpora sí aparecen las del *PP* y el *Polisario*. El *Concise* incluye como apéndice un Cuadro de Conjugación.

Para no alargarme más, quisiera terminar destacando la buena impresión causada por estos dos diccionarios de formato mediano y pequeño, de los que puede y debe aprender el Larousse general. Se podría decir que es uno de esos casos en que 'small is beautiful'. Se los recomendaría a los alumnos de los primeros cursos de español, tanto por la buena labor de compilación como por el precio más asequible.

CHUS FERNÁNDEZ PRIETO
University of Salford

Critical Guides to Spanish Texts. Gabriel García Márquez – Crónica de una muerte anunciada. Stephen M. Hart. *Grant and Cutler Ltd 1994. 68 pp.*

As Stephen Hart points out in his introduction to the Bibliographical Note, the critical output on *Crónica de una muerte anunciada* is vast. He has organised his own study of the novel in a very clear and accessible way, focussing on the sources; the plot; the characters, the chronicle and predestination; superstition, irony, themes. The result is a highly readable, immensely detailed and thoroughly researched assessment of the work.

There are a number of intriguing aspects to *Crónica*. How García Márquez used a true story which had affected his own family, and included members of his family in the novel. Who is the narrator and could he have been Ángela's lover? The 'chronicle' in which the time-sequence shifts rapidly from present to future and the past. Stephen Hart examines these problems and presents fascinating background information together with succinct summaries of critical approaches and leads the reader to a deeper understanding of the issues, and of García Márquez's craftsmanship.

The chapter on characters in the novel is particularly satisfying in the way we see how Márquez presents individuals and controls a large 'cast' of some 60 people. Each one has a role to play, whether as a protagonist, a witness or someone introduced for comic effect or one of Márquez's in-jokes. The enigma surrounding the main characters is discussed as we wonder why Bayardo reacted so aggressively to the narrator; note that Santiago Nasar had no voice in the narrative which led to his death; consider the intimacy of the conversations between Ángela and the narrator – and of course the role of the narrator himself. References to the meaning of 'autor' in Colombian Spanish – 'el que inicia a una mujer sexualmente' – and to comments made by Márquez about Oedipus, where the detective discovers he himself is the murderer underline the complexity of the task of coming to a full understanding of the text.

Stephen Hart manages to convey the richness of García Márquez's work in his concise studies of the role of superstition, irony and themes. The symbolic omens which predict Santiago's death are seen to be linked by a central image of animal sacrifice. The novel is imbued with irony in many forms – the way Márquez uses this device, and presents the themes of machismo, the honour code, falconry and Oedipus is often surprising but always effective. The analysis offered in this section underlines Márquez's skill in integrating images such as the falcon and the door – 'la puerta fatal' referred to by the judge, or the bolted door which led to Santiago's death, which have oblique literary allusions, and also add substance to the work.

This is certainly a very valuable guide to *Crónica*: in addition to the scholarly presentation of the text, Stephen Hart's summaries of articles and books listed in the

Bibliography are extremely useful. Both A-level students and undergraduates will find much food for thought here.
YVONNE CHADWICK

Antonio Buero Vallejo, A Dreamer for the People *(Un soñador para un pueblo – 1958), translated and edited by* Michael Thompson *(Warminster: Aris and Phillips, 1993). xi + 191 pp. ISBN 085668 553 4 (cloth) 085668 554 2 (limp). ISSN HISPANIC CLASSICS 0953797 X.*

This, the first translation of Buero's historical play into English, is a stimulating and faithful version which manages to convey the dramatic tensions of the original in a way which is wholly comprehensible to an English-speaking readership/audience. Thompson has taken great pains to reproduce the style of Buero's writing by attention to his literary, historical and colloquial uses of language. The occasional words referring to things specific to eighteenth century Spain are not translated and are explained in clear and helpful notes at the end of the play.

The dreamer of the title is the often decried Marquis of Esquilache, the reformist minister of Carlos III, and Buero focuses on his role in the famous 1766 Capes and Hats Revolt in the streets of Madrid. Thompson's excellent introductory study to the play provides an insight into the historical context of Buero's work and analyses the way in which public history and personal tragedy meet in a complex dramatic structure. Discussion centres on the process by which historical information is turned into dramatic action. Thompson also indicates the ways in which Buero's depiction of the struggle between 'the enlightened forces of reform' (the introduction of street lamps) and 'patriotism and tradition' (the wearing of long capes and wide hats) points to the underlying conflicts in Francoist Spain.

This lively translation, with a very readable and informative introduction, makes an ideal text for students and teachers, as well as for performance.
CLARE NIMMO
University of Manchester.

Spain, G. Shields, *(Second edition), (Clio Press: Oxford, 1994). ISBN 1 85109 220 X. £68.00 (overseas customers: plus 10% to cover postage and packing).*

This volume forms parts of the World Bibliographical Series which will eventually cover every country in the world. It contains a selected and annotated bibliography on such subject areas as: history, geography, economy, politics, media, education, sport and leisure, the arts, science and technology, customs and folklore, finance and banking, business and trade, industry, languages, nationalities, religion, philosophy and society. An extremely useful reference work: books cited include those published in 1994. Although teachers and lecturers familiar with their subject area would already know of the existence of particular titles, those wishing to research or read in areas which are new to them, or students starting out on projects or dissertations would find this publication a most useful starting point.
SANDRA TRUSCOTT
University of Manchester.

Gramática de español lengua extranjera cuadernos 1, 2 y 3, A. González Hermoso, J. R. Cuenot, M. Sánchez Alfaro. *European Schoolbooks. 1994.*

Gramática de español lengua extranjera entra a formar parte de nuevo *Curso Práctico* publicado por Edelsa. Este curso comprende una *Gramática y tres cuadernos de ejercicios.* El curso está organizado de una forma sistemática con un material para principiantes (Nivel 1), otro para aquellos estudiantes que quieran ampliar su conocimiento gramatical básico (Nivel 2) y por último un cuadernillo diseñado para aquellos estudiantes con un nivel de gramática española más sofisticado.

La *Gramática* está dividida en dos secciones. La primera presenta las reglas de funcionamiento de la lengua española de una manera clara, concisa y sencilla. La segunda parte comprende un apartado denominado *Recursos para la Comunicación* con una amplia selección de diversos modos de comunicación. Ambas secciones

se cierran con un resumen de aspectos gramaticales y un apéndice de lenguaje coloquial.

Los *Cuadernos 1, 2 y 3* son la continuidad práctica de la *Gramática*, graduados en tres niveles: inicial, intermedio y avanzado. Cada nivel contiene ejercicios de todos los capitulos de la Gramática, centrándose en los puntos más destacados, y aparecen divididos en dos secciones: *ejercicios gramaticales y ejercicios comunicativos*, estos últimos están basados en usos sociales de la lengua.

Este curso está presentado como una obra de referencia tanto para los estudiantes de español que comienzan como para aquellos que quieren profundizar en nuestra lengua. El curso viene acompañado por un cuadernillo con la clave a los ejercicios.
MARÍA GARCÍA
University of Manchester

Mini flash cards Language Games: The International Dating Game, Susan Thomas and Frances Walsh. *Mini flash card Language Games, 1990. 41 pp in teacher's book. £27.90 for the resource pack. ISBN 1 873638 36 1. 'Add-on cards' – £3.80 each.*

The *International Dating Game* is part of the Mini flash cards Language Games series. It is primarily aimed at a teenage age group, as is evident from its title, although in fact many of the activities are suitable for both younger children and adults if used carefully.

The pack consists of a large cartoon board game which can be used in several ways and of two packs each of 40 cards and dice for use either with the game or on their own. The pack also contains copymasters of the cards and 20 cartoon disaster cards. They are available in a range of languages, including Russian, Italian, Spanish and Welsh, and there are several 'add-on' packs of cards which would extend the range of activities considerably. It can be used for pair-work activities, for small groups or, with the aid of an O. H. P. for class activities e.g. brain storming vocabulary.

The teachers book takes a while to digest, but it is an invaluable source of over 70 ideas which will stimulate further ideas from the teacher. Although the pack is valuable in provoking oral work, it also provides a stimulus for the other three main skill areas e.g. writing a report/film review. The activities can be geared to different levels of ability, from simple miming games to ones involving complex sentence formation and reporting on what another person said. It will also relate to other areas of the curriculum, including equal opportunities issues, problem solving, and of course co-operation with a partner or with a group.

The pack is in line with the requirements of key stages 3 and 4 and the suggested activities are aligned with the various attainment levels. The cards in the pack relate to 'feelings' and 'All about Me' and although they are ones which a teacher could make for him/herself, they are a great labour saving device. One or two cards are open to interpretation but the majority are easy to understand. With a good level of teamwork and in a well organised classroom. I am sure the pack will inspire many varied activities which are both interesting and relevant, and will increase language acquisition, almost without the students realising it!
CHRISTINE KORSCIAK

Using Spanish Synonyms, R. E. Batchelor. *(Cambridge: CUP, 1994). ISBN 0 521 44160 9 Hardback £50.00. ISBN 0 521 44694 5 Paperback £16.95.*

This large volume (721 pages) makes a very valuable contribution to the growing number of reference books available to the student of Spanish. It is based on the concept of the semantic frame (that is, a key semantic idea) which contains within it a number of synonyms, grouped according to register. The author has a special interest in Mexican and Argentinian usage which are also included within frames where appropriate. There are several features which make the volume easy to use: firstly, the large fornat with its use of different type faces, enables the reader to take in at a glance the differences between lexical items, to study the explanations and to read the examples. Secondly, there are four

indices (Spanish, English, Mexican and Argentinian) which enable the reader to find each item with ease. I have one or two quibbles with the actual content. Although the examples are 'of real Spanish checked and modified, where necessary, by a native Spanish-speaking lexicographer' I felt they were rather stilted in many instances. Was this because informants 'invented' examples rather than using lexical items spontaneously? I also felt that students in college or University should know the difference between *trabajar* and *estudiar*, understand what *un curso muy completo* is and have a more informal way of saying that someone is well educated. (On this latter point, friends of mine have suggested 'tiene muchos titulos'). However, these are minor points: I am sure that the author is already collecting further material to be added to a second edition which will surely be in demand in the future.

SANDRA TRUSCOTT
University of Manchester.

Português ao Vivo - textos e exercícios (nível 1 e 2) Margareth Cascalho *(nível 1)* Maria da Conceição Pinheiro *(nível 2) Lidel Edições Técnicas, 1994; 155 pp. (nível 1); 155 pp. (nível 2).*

Português ao Vivo 1 (elementary level) and 2 *(intermediate level)* are a set of books, student's and teacher's book, as well as cassettes that may be used by students on their own or by the teacher in class. They are divided into thirty units with texts, comprehension and grammar exercises and at the end of each book one can find the answers. The texts, whenever possible, are related in one way or another to Portugal or to Portuguese life. Book 2, for instance, covers subjects such as Port wine, the national parks or the university of Coimbra. Every text is followed by a traditional set of comprehension questions, but then a different kind of exercise follows, mainly transfer exercises at the semantic level, such as 'Find out in the text the word/expression with the same meaning as . . . ', and also a short listening/reading comprehension or true or false questions. The grammar section consists of two groups, one with verbs covering all possible tenses and the other group being about prepositions, pronouns, adverbs, useful for a systematic review of basic grammar points.

Both books are in fact designed to provide materials to supplement classwork and give practice in comprehension, reading and writing skills. They are, no doubt, a good reference for those students who want to do a bit of revision on their own or need to do some remedial work and they also have the benefit of having the tapes with the texts and exercises which allow the learners to practise their listening and pronunciation skills. Depending on the teacher and on the students' needs they may provide a good source of revision material to use in class or as homework to be corrected in the classroom.

Português ao vivo 1 and 2 may be used to consolidate students' linguistic competence, that is, the ability to produce and recognise grammatically correct sentences. As a teacher of Portuguese as a foreign and second language I am still waiting for that textbook full of authentic materials, where students' creativity has got a place and with tasks to foster their linguistic, but also their communicative, competence.

LÍGIA SILVA
University of Manchester.

Gramática Activa 1, Olga Coimbra and Isabel Leite. *Lidel Edições Técnicas, 1994; ISBN 972 9018 40 5; 129 pp.; £10.75.*

Gramática activa 1 is divided into 50 units covering different grammar items at an elementary level. Each unit presents the grammar explanations, rules and examples on the left and a lot of consolidation exercises of the structures presented, on the right. Whenever possible the grammar explanations are illustrated for a better understanding of the situations where they are used. It is not a book designed to be used as a coursebook, but as a useful reference grammar book as well as a good means of practising practical grammar structures. Students have now the possibility of practising on their own, without the supervision of the teacher, those grammar items they have most difficulties with, because all the exercises have got the answers at the end of the book. In the same way teachers may select only the exercises they find useful to use in class, for instance as consolidation.

No doubt it is a useful grammar book, that will help students to write correct sentences, but where exercises are not at all presented in any situational context. It is very structuralist, in the sense that the exercises are presented in a dry form, following the same pattern throughout the entire book. There is one example of the new structure and then learners just have to follow that same pattern using, for instance, another person of the same verb tense. There is no place for a real transfer exercise, where that same structure, in its possible various forms, would be used in different situations, giving the students a real opportunity to understand and work out for themselves how to apply it in other contexts.

LÍGIA SILVA
University of Manchester

Books Received

Readers wishing to review any of the following books, please contact the Reviews Editor.

Viaje al Español: student's book 1, 2 and 3, exercise book 1, 2 and 3. *University of Salamanca and Radiotelevisión Española, 1994. ISBN 020410, £10.95. Available from European School Books Limited, The Runnings, Cheltenham, GL51 9PQ.*

Grammar, A Student's Guide: James R. Hurford *(C.U.P, 1994). £30.00 h/b, 0 521 45409 3. £9.95 p/b 0 521 45627 4.*

A fondo, Curso Superior de Español para Extranjeros: María Luisa Coronado González, Javier García González, Alejandro R. Zarzalejos Alonso (SGEL, Madrid, 1994). *Available from European School Books Limited, The Runnings, Cheltenham, GL51 9PQ.*

Splendid ideas for Spanish Teachers, Sarah Fletcher. *(London: Collins, 1994). ISBN 00 329705 5. £17.95.*

Esbjerg, en la costa y otros cuentos, Juan Carlos Onetti. *Ed. Peter Turton. (Manchester: MUP, 1994). ISBN 0 7190 4212 7 (paperback).*

A la escucha – comprensión oral: (Ediciones SM Madrid: 1994), Ramón Palencia. *Available from European Schoolbooks, The Runnings, Cheltenham.*

Al habla – tacticas de conversación: Teresa Bordón (Ediciones SM Madrid: 1994). *Available from European Schoolbooks, The Runnings, Cheltenham.*

Ele, curso de español para extranjeros, Virgilio Borobio. Guía didáctica: (Ediciones SM Madrid: 1994). *Available from European Schoolbooks, The Runnings, Cheltenham.*

Ele, curso de español para extranjeros, Virgilio Borobio. Cuaderno de ejercicios: (Ediciones SM Madrid: 1994). *Available from European Schoolbooks, The Runnings, Cheltenham.*

Gabriel Miró: Nuestro padre San Daniel and El obispo leproso, C. A. Longhurst (ed.) *(Grant and Cutler: London, 1994). £5.40.*

The long oar (El rem de trentaquatre), Joaquim Ruyra, *translated from the Catalan by Julie Flanagan. (Aris and Phillips: Warminster, 1994).*

Practicar y consultar la gramatica, A. Santomauro. *(Difusión: Barcelona, 1994). Distributed by European Schoolbooks.*

Escribir cartas, E. Pastor. *(Difusión: Barcelona, 1994). Distributed by European Schoolbooks.*

Tablas gramaticales *(Difusión: Barcelona, 1994). Distributed by European Schoolbooks).*

Express track – Spanish, S. Chiabrando, F. Ferrero and A. Valera. *(European Schoolbooks Publishing: Cheltenham, 1994). ISBN 20090 (Complete Pack) £29.95 (incl. VAT). ISBN 20091 (Student's book) £7.95*

Spanish just for business, Caroline Shipton and Jane Millar. *Tutor's Guide. Available from Managed Learning, Aston Science Park, Love Lane, Birmingham, B7 4BT.*

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Thank you, Pat

A correspondent writes:

Pat Pinchon's retirement from the Spanish and Portuguese Committee of ALL last June marks the end of three decades of tireless devotion to the cause of modern language teaching.

Pat began her teaching career as a geographer but she moved into languages at a time of expansion, Primary School French etc., and as part of her commitment she joined ATSP as a member in 1965. The National Council was formed in 1970 and by its second meeting Pat found herself taking the minutes and her 24 year stint as Assistant Secretary had begun.

During those years Pat worked with six different national secretaries and we all relied on her greatly and not only for her very detailed minutes of lengthy national committee meetings. Pat has an amazing memory and probably knows more about ATSP than anyone else. This knowledge was always useful when referring to earlier campaigns and activities but proved invaluable in prompting the National Council (later the Spanish and Portuguese committee of ALL) to tackle issues which were in danger of being overlooked. In many ways Pat has been both the historian and conscience of ATSP.

Most of Pat's work for ATSP and ALL has been behind the scenes. Never one to take the centre stage, Pat has worked anonymously, and too often without thanks. For more than two decades she packaged and posted every copy of *Vida Hispánica*. Ever conscious of postage costs she would always arrive exhausted at National Council meetings having carried enormous bags of V.H.s from Southend to distribute to those present and thereby save the stamps. When *Coloquio 40* was organised in 1987, Pat spent days arranging accommodation and all the details which guaranteed the success of the event. For years Pat campaigned vigorously to gain greater recognition for Portuguese, devising and distributing questionnaires to teachers throughout Britain. Particularly in recent years, with the advent of like-minded colleagues on the committee, her efforts have borne fruit and the Portuguese element of ALL is much stronger than before.

Pat's commitment to Spanish and Portuguese has not been limited to ATSP/ALL. She served for several years as a moderator for LEAG and since semi-retirement has worked at least three evenings a week teaching in adult education in Southend.

Her loyalty to the Association was demonstrated in many ways; her willingness to attend inter-association meetings, her perseverance in chasing news items for *VH* and later for *Language World* and her attendance at all the conferences with long stints on the ATSP stand. Largely due to her self-effacing character, many members of ATSP/ALL may not know Pat but mention her name to anyone who's served on a committee with her and you hear the affection in their voices as they express their wonder at her stamina, patience and attention to detail. The membership owes Pat a great deal for her selfless work over a very long time.

Dear Pat, we all salute you with respect, gratitude and warm affection. Very best wishes for a long, healthy and happy retirement – and what about the book of ATSP anecdotes you always promised us? . . .

Editor's note: My thanks and very best wishes, as well, Pat. And what about the promised autobiographical article 'Now the house is straight . . .'? When the house *is* straight, of course!

Spanish and Portuguese weekend: UMIST, 18–21 November 1994. Caroline Shepherd and Sue Tyson-Ward report.

This was a Joint Spanish-Portuguese weekend. The conference facilities could not have been better and delegates were impressed with the quality of accommodation, food and service. The weekend kicked off with an entertaining talk 'Gender in Iberia', by Audrey Brassloff, a version of which appears on page 25 of this number. The later, after-dinner talk was given by Giovanni Pontiero, known to many as the translator of Saramago's *O ano da morte de Ricardo Reis*. Dr Pontiero is one of those speakers whose force and buoyancy sweep you along at such a pace that you dare not avert your eyes lest you miss an expert observation or a wonderful quip.

The main part of the weekend began in earnest on Saturday morning, wlth Spanish and Portuguese following separate programmes. The Spanish contingent heard Carol Shier of NEAB on the new NC/GCSE syllabuses, Alan Hargreave on the introduction of MFL at primary level, uses of IT, Adult Education (John Melia) and information on the Lingua project (John Rowbotham). The afternoon session had a good selection of options, including a well-attended and well-appreciated talk by Joaquín Seco of the Instituto Cervantes on the use of music in the classroom. José Amodia's intriguingly entitled talk 'Un español frente al espejo' is reproduced on page 41 of this journal.

The Portuguese programme began with Tom Manning and Neville Mars, both secondary level teachers explaining how each of them strove to get Portuguese into their school timetable, and it is hoped to publish a version of their talk in a future *VH*. Dr David Frier stepped in at the last minute to offer a lively talk on Saramago and Castelo Branco, in place of the proposed session on in-service courses. However, it was possible to disseminate information on the Easter 1995 ALL Inset course to Lisbon. There then followed a demonstration of some Portuguese CALL programmes being developed by Mike Harland and his team at Glasgow. With this kind of material now coming into its own, we must surely strive to ensure there will be audiences of Portuguese learners to use it. Peter Bull and Amelia Hutchinson gave an update on the process of getting published a package of materials that they have been working on, suitable for GCSE and beyond. Positive criticism has now been received from ALL, and with some amendments, progress seems to be forthcoming. It is hoped that the outcome will be a photocopiable pack available form ALL.

There was light relief in the afternoon, with an exuberant play-reading led by Juliet Perkins, and an illustrated trip through Lisbon given by the ever soothingly calm Manuela Cook. Clive Willis enticed us into the *Joys of orthography* and the rest of the evening was taken up with a viewing of *Onde bate o sol*, with a lively debate afterwards.

The Sunday programme consisted – in Spanish – of a session on reading by Judith Olmos and Special Needs, by Sally Hills; in Portuguese, of a somewhat eye-opening account of the Portuguese Discoveries by Tom Earle and a discussion of the proposed Portuguese publicity leaflet.

Both correspondents comment on the usefulness of the publishers' exhibition, the contacts that are made in what can be a lonely job teaching either of the 2 languages, the conviviality of the company and the value for money. Sue laments the comparative lack of interest from the Portuguese teaching world. Further conferences, both single days and full weekends are in the pipeline for both languages: watch *Language World* and inserts in this journal!

Obituary

Miss Jean Smith

Older members will be saddened to learn that last November Jean Smith died aged 85. A Scot who moved south to London, she was a former Hon. Secretary of ATSP and was given life membership upon retirement. For many years she was Head of Modern Languages at Minchenden School. As was the case wih a number of pioneering teachers of Spanish of her generation and before, to whom the pleasure of studying for a degree in Spanish was not so readily available, she took French and German at University. Afterwards, in spite of working full-time, through her boundless energy and enthusiasm she became a teacher of Spanish and Russian as well. With her wide interests beyond the world of languages, her knowledge and experience and her natural desire to help others, she drove herself constantly. She was the Hon. Secretary of ATSP at the time of the setting up of its National Council in 1970 and the consequent expansion into an increasing number of branches, so she had to bear the brunt of the hard work involved, thus ensuring that the radical reorganisation succeeded. Shortly afterwards she bcame extremely seriously ill and on doctor's orders was forced to retire and give up her many activities. Thanks to her indomitable spirit she made quite a good recovery, even managing to visit a former pupil living in Chile!

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Notes for contributors

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Contributions are expected to fall into one of these categories:

a) Articles of about 3000 words.
b) Brief (up to 1000 words) items of information, notes on innovative practice, discussion points (including those arising from previous articles).
c) Reviews usually of about 300 to 400 words (longer reviews or articles may be accepted). Please send your contributions direct to the Editor or the Review Editor.

The guidelines below are intended to help contributors:

Presentation

Type with double spacing.

If you set your typewriter or word processor at 44 characters (the equivalent of the line length), this will help the Editor plan the arrangement of the journal.

Please give your article one title only, not a title and a sub-title, and divide it up with (short) subheadings.

Give full references for all sources quoted.

Please send two copies of the article and keep another for yourself.

Illustrations

Photographs are particularly welcome, as are charts, diagrams and tables where relevant. Please send these at the same time as your typescript.

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In order to be considered for inclusion in the following issue, articles should normally be sent in by 1st February and 1st August. Where topicality is of the essence, shorter deadlines are possible by negotiation, with the Editor.

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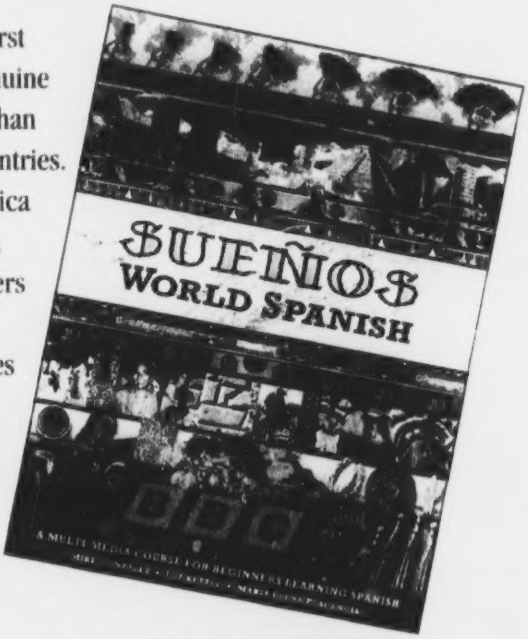

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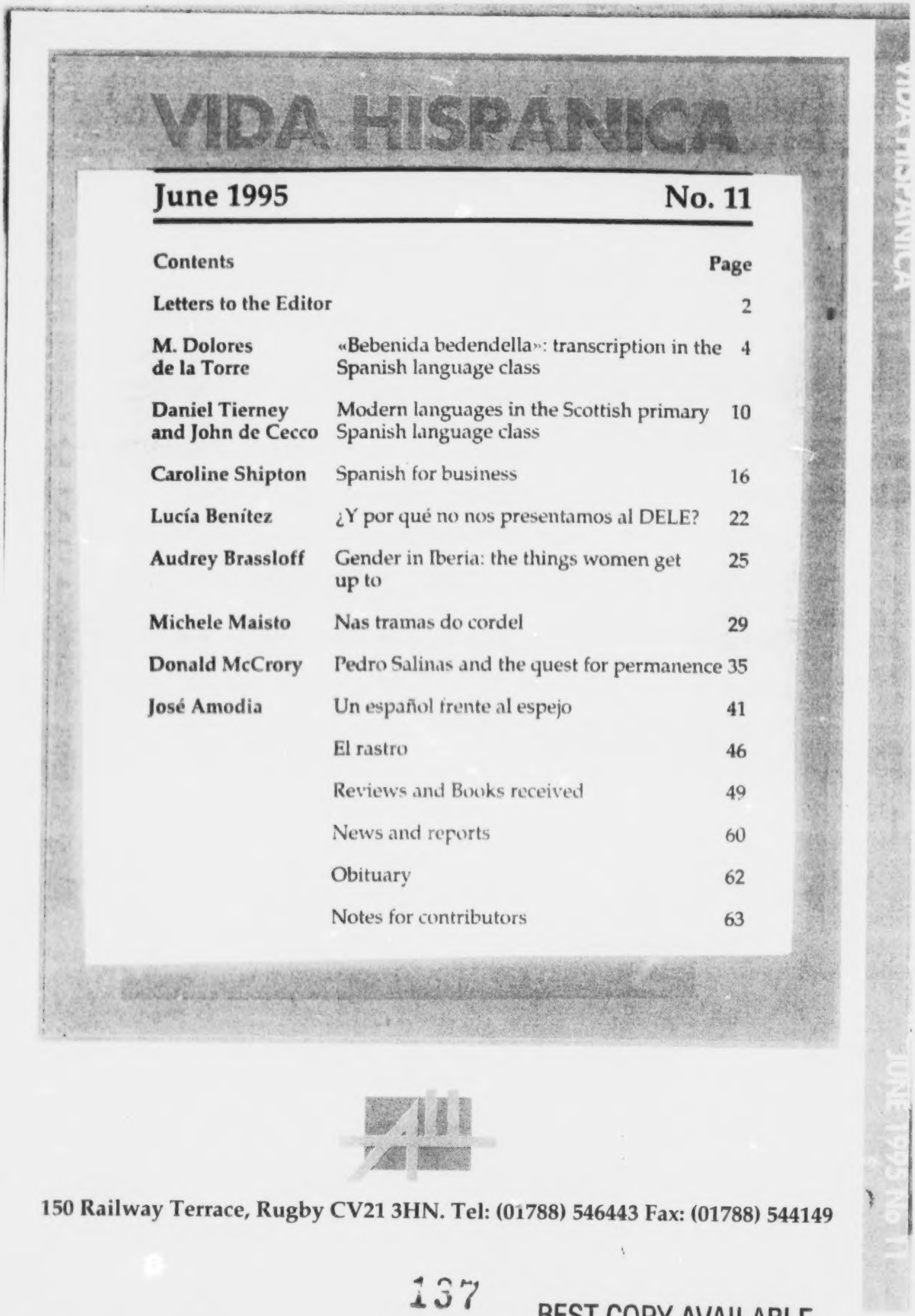

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VIDA HISPÁNICA

The Spanish and Portuguese Journal of the Association for Language Learning

El taller de escritura

El subtitulado como técnica docente

¿Diálogo de sordos?

DECEMBER 1995
No 12

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Editorial

I recently received the following communication from María del Pilar Pérez-Bennett, of Christchurch, Dorset, of which I quote extracts:

"The teaching and learning of the Spanish language has been misunderstood for far too long. For instance, we have Castilian, the mother tongue, in the same way that Britain has the Queen's English and received pronunciation, and then we have Latin-American Spanish, rather like North American and other forms of English, in many aspects quite different in spelling, pronunciation and day to day usage.

As a teacher, it seems to me that unless a firm foundation is established on which to base the development of a fluent and articulate use and practice of the language, involving customs and culture, the student is going to become confused.

There is only one way to learn, and that is the right way, based on the King's Spanish. Once a firm foundation is established, then attention can be drawn to the explanation of changes of sounds of consonants, for instance, especially those which the Spanish Academy term 'defective speech' or 'vulgarisms'.

I am a Spaniard, de pura cepa, *therefore, I teach Castilian. However, sometimes I have to listen two or three times to the oral modules set for examinations with a Latin American language and accent, before I can comprehend the text. This can throw students completely in their early years with the possibility of failing the exam.*

Of course, in any language, there are variations in spelling, pronunciation and the use of words, which add to its richness, but as we are in Europe, surely it is logical to look to Spain to learn Spanish, and I feel strongly that examinations, especially in the initial years should be in Castilian Spanish unless otherwise clearly stated."

By coincidence, in the **News and reports** section, you will find a rationale by Derek Utley on the new BBC *Sueños – World Spanish* course. It would be interesting to hear from other teachers, chief examiners and writers of teaching materials how in fact they address the problem of teaching and examining a world language. After all, according to an article in a fairly recent *Cambio 16* (18-10-93), by the year 2000, 35,000,000 *norteamericanos* (roughly the equivalent of the population of Spain!) will be of Hispanic origin. It also states that the present figure for mother-tongue Spanish speakers is 333 million. That leaves nearly 300 million living outside Spain! There must be a comparable ratio of non-British English speakers.

Clearly one could not recommend teaching materials such as I was using while teaching English in Spain, comprising a series of recorded 'authentic, functional' conversations between a slightly cockney Briton, an American, a West Indian and an Australian!

Is it fair to our pupils and students in the British Isles to expect them to cope with transatlantic Spanish? Is it fair not to? To what extent should the students' reasons for learning Spanish be taken into account? Should we as an Association be recommending a balance? What line would you take (and where would you draw it?) if you were teaching English? Is the parallel valid? Can Spanish and English claim the 'world-language' status cake and eat it too, or are our students in danger of getting severe indigestion?

Phil Turk

Strategies for independence

Mike Zollo
Royal Naval College,
Dartmouth

Based on a talk given at the Canning House / ALL SPC Spanish Day June 1995

1. Background:

When I changed career direction a few years ago, after many years of teaching in the secondary sector, I found myself in a distinctly unsettling situation. Instead of teaching the same pupils for as much as several years, I was now teaching young adults on short-term courses, mostly *ab initio*, and many with little or no previous experience of foreign language learning: I had to learn the art of teaching as much as possible in a short time. The various 'tricks of the trade' I had learnt and taught in my previous 16 years in the 11–18 sector took on a new value. Many such gems have been 'acquired' from colleagues I have worked with over the years, and quite a number from Phil Turk, the Editor of VH and my 'partner in crime' in a couple of publishing projects. This article is not intended to 'teach grandmother to suck eggs', but rather to distil into a few pages a variety of ideas and techniques, many of which will be familiar, but which will, hopefully, include some new ones.

At Britannia Royal Naval College, we now teach Modern Languages to most of our intake of students at some stage. They range from 18-year-old school-leavers to graduates, for whom study of a foreign language is also now a compulsory part of academic courses. The underlying philosophy behind this 'languages for almost all' approach is that of creating a pool of foreign language skill upon which the captain of a ship can draw as and when the need arises. It is impossible to predict which languages may be needed in an officer's career, and often difficult even to give *ab initio* training for a specific post-related need. Basically, a naval officer may find him/herself anywhere in the world, having to cope with situations where a foreign language – perhaps a common *lingua franca* – is needed. Basic skills in at least one language provide the pool mentioned above; in addition they can provide a basis for further study, or a basis of language learning skills which can easily and usefully be transferred into study of another language. Many of our Young Officer students actually already have skills up to GCSE or A Level, and we also teach a lot of graduate and undergraduate naval officers who may have read/be reading modern languages. Our everyday bread-and-butter is to a large extent, though, *ab initio* teaching, particularly in Spanish.

The specific language needs of a Young Officer are: to be able to speak intelligibly in an everyday social or service situation; and to be able to read at quite a high level. Reading for most people – and not just naval officers – is the most accessible skill: the reader has control over time, material, pace, use of support, and so on to an extent which does not apply to the other three skills; this means that reading in itself also acquires a tremendous value as a method of maintaining skills, and for further study. Therefore, I concentrate a lot on strategies for maximising the learning potential of students, fostering learner independence and confidence, with particular emphasis on reading skills. I hope that some of the ideas I have distilled into this article may be of use to others, especially those applying to reading skills, which should be useful to those teaching and studying A Level, in that they assist in developing independence in reading at an advanced level. They will also be useful in teaching *ab initio* to mature students, enabling them to make the most of knowledge they have of their own language or other foreign languages, and in terms of language acquisition skills.

2. An introduction to Spanish

Like most Spanish teachers, I believe in making the most of the trump cards which Spanish offers us as we persuade or motivate the learner: its world-wide importance; its user-friendly close and reliable correspondence of spoken word to written word; the fact that Spanish allows the beginner confidence-inspiring rapid progress in the early stages. However, it is also useful to persuade the new learner of the personal resources and experience he/she brings to the first lesson: language learning skills, even if only in English; knowledge of Spanish borrowings and place-names, especially in the USA, in songs, in Westerns and other films (amigo, fiesta, Las Vegas, la isla bonita, hombre, vamoos, lassoo, una paloma blanca, hasta la vista – with or without 'baby'!); Spanish words known to holidaymakers and travellers (paella, gazpacho, vino, sangría); English words borrowed or derived from Spanish (spaniel, mosquito). Most people, indeed, will at least have a 'feel' for the sound of Spanish.

In addition, learners can be made aware of the fact that Spanish and English share a great deal of vocabulary in common, due to the Latin origins of Spanish and of 60% of English.

Adult learners in particular, with all their inhibitions and fear of error, need to be reminded that their early stages in English were tentative, hesitant and full of error: adult learners usually find it hard to realise that error, experimentation and hesitancy are a natural part of the language learning process.

3. Listening skills

It is intrinsically more difficult to make sensible guesses at unfamiliar heard words than written words. Spoken words will usually only be heard once; the flowing nature of spoken Spanish makes it difficult to identify word boundaries; practice is essential, especially with recorded material with a transcript, to build up an acute awareness of the relationship between written and spoken Spanish, and skill at detecting word boundaries. These skills are vital when unfamiliar words are heard for the first time. Sometimes the sound of a word will help, sometimes it will hinder: two examples of imported words serve to demonstrate this: 'jersey', probably imported in written form, is easy to read, but very difficult if only heard – unless the listener can 'visualise' the spelling; conversely, 'suéter', originally imported in spoken form, is easy to recognise heard, but more difficult in written form unless the student tries saying it aloud or imagining its sound (another useful technique). Subtitled videos and films are useful for the same reasons, and have the advantage of providing visual clues and contextual support to comprehension of spoken and written language.

4. Reading: the most useful skill?

Reading is the most accessible skill with which to foster independence and to assist post-beginners to maintain and further their skills both outside and beyond formal classes. It is also the skill which induces most confidence: the student will not experience the problems concomitant with productive use of the language: pronunciation/spelling, construction, fear of error and so on. Reading does not bring real-time limits, and the reader is in control of pace; also, if one is talking of free-choice independent reading, the reader selects his/her own input and level of difficulty. So, students should be encouraged to read independently from an early stage.

5. How to read

The best way to read, very often, is to read fast, without necessarily reading every word. The purpose for reading is also useful to think about, to determine the appropriate method and depth of reading: skimming for gist if only the general idea is needed; scanning for detail if precise information is required; word for word for translation, when time permits and interest or obligation requires it. In skimming it is useful to look at the shape of the text, and for highlights or landmarks: figures, dates, proper nouns, words/expressions italicised, in capitals letters, or in inverted commas or parentheses. These help pick out the key points, and may convey exactly the type of information sought.

6. Self reliance and independence in reading

Adult learners are often tempted towards excessive use of a dictionary, feeling the need to understand every word. This slows the pace of reading, and misuse of the dictionary is very demotivating – especially if the reader looks up verb inflexions or component words of idiomatic expressions. In addition to teaching dictionary skills, as many do nowadays, it is useful to teach students techniques for sensible guesswork or detective work, enabling them to develop a high degree of self-reliance and independence. Besides, words whose meaning the learner works out for him/herself are more likely to be retained in one's long-term than words learnt out of context: human vanity plays its part here – the satisfaction derived assists recall! Thus, the student can be persuaded to use his/her ability to work out the likely meaning of unfamiliar words from his/her own resources. Of course one should warn of 'falsos amigos', but the 'buenos amigos' far outweigh them.

7. Using the contest

The context itself will help the reader to guess the meaning of an unfamiliar word. Indeed, the more specialised the passage the more this is so: a clear contextual background helps the reader to make sensible guesses. Context helps on two levels: general context provides the theme or sphere in which the language of the text is operating; specific context – that of the sentence or of the adjacent words – provides the immediate environment. Specific or local context often gives enough help by itself. (e.g. the expression '... transfusion' in any language will usually suggest *'blood ...'*: here the reader draws upon his/her own knowledge or life experience.)

8. Analysing grammatical function

It is also useful and important to use the text surrounding an unfamiliar word analytically, using a top down approach to evaluate the word in terms of its grammatical function; it helps to be aware that the unknown word has to be verb in its context, or a noun, adjective or whatever, precisely because of the way it relates grammatically to its immediate context.

9. Spelling quirks

A bottom-up or inside-out approach is often productive, looking at the word itself: an awareness of the 'spelling quirks' of Spanish will enable the reader to find a way into enormous numbers of cognates and derivatives. A degree of familiarity with common affixes and their value helps here. It is worth teaching an awareness of the common features of pronunciation and spelling which make 'sensible guessing' easier. One can often arrive at the meaning of words which are similar in English but which are not otherwise easily recognisable because of different spelling.

10. Cognates and Derivatives

Spanish words can often be identified by beginners as cognates of words already known in Spanish or other languages, or as derivatives of known words. In the case of the latter, students can even be encouraged to predict existence of a word by knowing how similar words are built up from the base word. Equally, they should be taught the technique of 'undressing' a word to get to the base word at its core, taking account of the value of any affix(es).

11. An introduction to translation

Translation is part of our courses and for most students is part of our end-of-course examination. We begin approximately half-way through the course, but before working directly on this skill, I use a sort of multimedia exercise involving a simple translation passage written for this purpose called 'Buques de Guerra'. This is written into the '¿Qué falta?', computer authoring programme from Wida Software as a gap-filling exercise. Before working on the screen itself, they sort the missing words – printed on small cards – into appropriate categories and subsets: verbs/tenses/person forms; nouns/number/gender/types of meaning; adjectives, and so on. Thus they are investigating the words by analysing their grammatical function. Next they try to work out the meaning of individual unfamiliar words working from within the words themselves, and then in context; they can usually work out what type of word is needed according to its grammatical function, and what type of meaning fits into the context. By the time they have finished, they also have a good idea of the meaning even of unfamiliar words, working out meanings from the context as they fill in the gaps on the screen. The students will be able then to translate the completed passage. Thus, their first experience of translation lends them unexpected insights into how individual words work and interact with context, and how context gives clues to their meaning.

12. Conclusion

People often refer to good linguists as having a special 'flair' for languages. I would suggest that, using some of the ideas mentioned in this article, this 'flair' can actually be taught to those in whom it has not developed naturally.

USEFUL STRATEGIES TO DEVELOP LEARNER INDEPENDENCE IN READING

The following notes offer some handy hints to enable students to gain independence in reading by developing an insight in the relationships between words both within Spanish itself, and between Spanish and other languages known.

1. Spelling quirks of Spanish

Awareness of the following features will help beginners to see connections between unfamiliar Spanish words and their known equivalents in English or other languages. There are other, less usual, features of a similar nature which could be added.

A. **e**, **o** and **u:** 'vowel changing' of **e**, **o** and **u;** when stressed, these vowels often undergo changes, either 'stretching' to 2 vowels or changing completely.

e > ie: bien – Latin/Italian bene; c.f. beneficial
o > ue: bueno – French bon; c.f. bonus
u > ue: juego – game, from jugar, to play; c.f. jocular

e > i: pido – I ask for, from pedir; c.f. petition
o > u: durmió = he slept, from dormir; c.f. dormitory

N.B. Some of these can work the other way round:
e.g. precio = price, descuento = discount

B. **i/y:** Spanish often replaces **y** with an **i**, and **-ía** or **-ia** at the end of a word.

sistema = system; ritmo = rhythm; síntoma = symptom
biología = biology; farmacia = pharmacy; Italia = Italy

C. **esc-, esp-, est-:** many words which begin with **sc-**, **sp-** and **st-** in English, French, Italian, Latin etc. begin in Spanish with **esc-, esp-, est-.**

e + sc: escuela = school
e + sp: español = Spanish
e + st: estudiante = student

D. **Double consonants:** Spanish has few double consonants (**rr, ll, cc** and sometimes **nn**) and often where double consonants or two consonants occur together in other languages, Spanish simplifies them.

abadía, aceptar, efecto, balón, mamut, opresor, profesor
psicología, melancólico, caótico, ciencia, conciencia
Note also: **cc = ct:** acción, diccionario, elección

E. **f/ph:** Spanish does not have **ph** spellings, using **f** instead.

ph > f: farmacia, geografía, filosofía, atmósfera, semáforo

F. **g/w:** Spanish has problems with **w** sounds, especially at the beginning of words; it tends to use **g** (**g** or **gu**) instead.

w > g (g, gu): (el País de) **G**ales = **W**ales; c.f. **G**alicia
guerra – **w**ar; c.f. **gu**errilla/**gu**errillero
N.B. also **whisky** is often **güisky**

G. **h/f:** Castilian Spanish often uses **h** instead of **f**; two words with similar or related meanings but different spellings often coexist.

f <> h: **h**ogar + **f**uego; c.f. focus
hijo + **f**ilial; c.f. filial, French fils

H. **h/g:** Spanish occasionally begins words with **h** instead of **g**.

g > h: **h**ermano – brother; c.f. **g**ermane
N.B. In Latin America, **g** with **e** and **i** often sounds like **h**

I. **j/x:** Spanish usually uses **j**; where English uses **x**.

x > j: e**j**emplo – e**x**ample
fi**j**o – fi**x**ed

J. **ll:** Castilian Spanish often uses **ll** instead of **cl, fl,** and **pl** at the beginning of words.

cl > ll: llamar – to call; c.f. **claim** (call)
fl > ll: llama – **flame** (also the S. Am. animal)
pl > ll: llano – **plain**

K. **t/th:** Spanish does not have **th** spellings, using **t** instead.

th > t: teología, terapía, teatro, ateo, simpatía

2. Cognates

These can usefully be categorised as follows:

A. English words absorbed into Spanish without change of meaning:
e.g. álbum, récord, líder, fútbol, mánager, suéter, jersey
N.B. many have spellings 'adapted' into Spanish.

B. Spanish words with common equivalent in English or ones which English has borrowed from Spanish:
e.g. paella, matador, fiesta, aficionado

C. Words identical in form to their English equivalent and with comparable pronunciation:
e.g. casual, panorama, televisión, original

D. Words similar in form to their English equivalent and with comparable pronunciation:
e.g. documento, militar, sistema, clima, movimiento, millón

E. Verbs whose stem is identical or similar in form to English equivalent:
e.g. admirar, contener, consistir, aplaudir

F. Words containing certain frequently occurring Spanish orthographic features which, once known, allow ready identification with English equivalents:
e.g. libertad, turismo, indicación, potencia.
Note the equivalent English–Spanish suffixes:
-dad = -ty e.g. ciudad – city; capacidad – capacity
-ción = -tion e.g. acción – action; elección, election
-ía, -ia = -y e.g. energía – energy; farmacia – pharmacy
Many other prefixes and suffixes can be added to this list.

G. Castilian forms parallel to forms closer to Latin which exist side by side, sometimes with a slightly different meaning: e.g. fuego – hueco; clave – llave; plano – llano

3. Derivatives

In both written and spoken Spanish, 'undressing' a new word to get at its core often makes it recognisable. It helps to bear in mind plural forms of nouns, adjectival agreement and verb forms, and the basic principles by which these are used. Here are some basic categories of derivative:

A. Words whose meaning is determined by common prefixes or suffixes, but with a known or identifiable base form:

e.g. con-: contener, consecuencia
des-: deshacer, desnudo
dis-: disuadir, dispensar
in-/im-: incorrecto, imposible
re-: revolver, recomendar
sub-: submarino, subcontinente
-able: salud > saludable
-ería: zapatero > zapatería
-miento: pensar > pensamiento
-oso: arena > arenoso

B. Nouns denoting people and other related concepts, which are characterised by endings such as ero/a, or/a, ista:
e.g. -ero/-era: zapatero, niñera
-ista: pianista, taxista
-or/-ora: pescador, pintor
These are mostly based on another noun or a verb.

C. Adverbs formed by adding the ending -mente to known or easily identifiable adjectives:
e.g. totalmente, activamente
N.B. most adverbs end in -mente, just as in English most end in -ly.

D. Adjectives with ending -able which compare with English equivalents ending in -able or -ible deriving from easily known or identifiable words:
e.g. imaginable, admirable

E. Adjectives with ending -oso/-osa comparable with English equivalents ending in -ous, and which are easily identifiable:
e.g. religioso, furioso, vigoroso, vicioso

F. Adjectives with ending -és/esa, -(i)ense, -eno/a, -eño/a comparing with English -ese or -(i)an, usually indicating place of origin:
e.g. inglés, japonesa, canadiense, chileno, brasileña

G. Diminutives ending in -ito, -illo, -ico deriving from known words or other easily identifiable words:
e.g. señorito, panecillo, casita, perico

H. Augmentative and pejorative suffixes such as -ón/ona, -azo, -ucho:
e.g. hombrón, mujerona, manotazo, casucha

I. Compound nouns, consisting of combinations of known words; these often consist of verb and plural form of the noun object of the action implied:
e.g. abrelatas, sacacorchos, cortacésped, rascacielos

J. Words derived from adjectives:
e.g. tranquilizar, ensuciar, limpieza, suciedad

K. Words mainly derived from verbs, with endings -ante or -ente:
e.g. cantante, oyente

L. Place names with identical or similar spelling to English equivalent:
e.g. Italia, América, Brasil

M. Common acronyms and initials (often in a different order):
e.g. UNO = ONU – Organización de las Naciones Unidas
NATO = OTAN – Organización del Tratado del Atlántico Norte
N.B. USA = EEUU – los Estados Unidos (plurals expressed in acronyms have doubled-up letters)

El subtitulado como técnica docente

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Introducción

El presente artículo intenta poner de manifiesto el potencial educativo de esta técnica lingüística que rara vez se emplea en la didáctica de lenguas modernas y propone, al mismo tiempo, un ejercicio pedagógico que puede inspirar y motivar a otros colegas a dedicar una sesión al subtitulado.

No hace mucho asistí a una conferencia presentada por una profesora de traducción de la Universidad de Sofía (Bulgaria), que nos deleitó con una visión general sobre los problemas lingüísticos que la invasión de la lengua inglesa está teniendo en la docencia universitaria de técnicas traductoras en el mencionado país. A mi pregunta de cómo preparaban a los traductores de obras fílmicas (películas, series televisivas . . .) su respuesta no pudo por menos que entristecerme: al hablar de traducción se había referido a textos literarios; la adaptación lingüística de películas no era tan «interesante».

Desgraciadamente no se trata de un caso aislado. Dentro de los estudios de traducción esta actividad ha sido menospreciada (como antes lo fuera la traducción técnica o especializada), o simplemente ignorada. Lo mismo ha ocurrido en el ámbito de investigación cinematográfica, '. . . *theoretical work has concerned itself with film as language, little attention has been directed to the role of language and language difference within film*' (SCHOCHAT: 35).

Los estudios de cine español en institutos y universidades se centran primariamente en el aspecto semiótico, en el análisis de la información icónica que tales producciones transmiten. La deontología del docente no abarca la transferencia del material discursivo, puesto que esta actividad se supone reside en la órbita del análisis contrastivo de las dos lenguas, y por ende en la clase de lengua. Y es precisamente sobre esta laguna analítica que me interesa hacer hincapié, ya que considero que la labor de transferencia lingüística del aspecto formal de una película puede ser muy enriquecedora; y no sólo por el peso específico de lo que los estudiantes puedan aprender en una (o varias) sesión de traducción de subtítulos, sino también por el valor añadido de haber sido capaces de inferir las dificultades ontológicas que esta actividad entraña, y de haberles obligado a reflexionar sobre una manifestación lingüística con la que están más o menos familiarizados a través de la televisión y el cine. La actividad empírica se presenta de este modo como un paso conducente a la intelectualización del proceso traductivo, y en consecuencia a conseguir que los estudiantes sean mucho más reflexivos y críticos cada vez que se enfrenten a hechos de esta naturaleza.

Principios teóricos del subtitulado

De entre las varias posibilidades existentes a la hora de transferir el material lingüístico de una película de su VO (Versión Original) a una VM (Versión Meta) cualquiera, el doblaje y el subtitulado son las más empleadas y conocidas, aunque en el Reino Unido la segunda alternativa es, con mucho, la más socorrida.

El doblaje, técnica más común en España, consiste en sustituir los diálogos de la VO por otros en la VM, teniendo presente la sincronización de los mismos con la imagen de la pantalla, es decir, que el discurso de la VM se ajuste al movimiento de los labios del personaje que proclama el mensaje en la lengua propia de la VO. Las limitaciones de orden visual imponen unos imperativos, característicos a esta técnica[1], que el traductor ha de tener presentes a la hora de proceder al trasvase lingüístico.

El subtitulado, por su parte, consiste en ofrecer en la pantalla un texto escrito que traduce lo que el espectador está oyendo al mismo tiempo en otro idioma. También el subtitulado, como instancia de lo que se conoce como *traducción subordinada*[2], encierra una serie de limitaciones que le son propias. El debate teórico que ha marcado la mayoría de estudios en este terreno ha sido la sempiterna dicotomía subtitulado/doblaje, que no parece haber encontrado un equilibrio aceptable y ha obligado a los diversos autores a tomar partido y decantarse por una u otra forma de aproximación al texto original.

No es mi presente intención profundizar en este estado de cosas por lo que me centraré únicamente en la técnica del subtitulado.

Para llevar a buen puerto la transferencia semántico-comunicativa de la VO a la VM, el estudiante habrá de ser consciente de las limitaciones que entran en juego con el objetivo de ofrecer una solución razonable que evidencie una elaboración interna de maduración previa al resultado final, materializado en la oferta de un subtítulo en la VM.

A menos que la película sea parca en diálogos y descanse todo su potencial en la imagen o acción, el primer elemento que salta a la vista es la condensación que el contenido oral de la VO ha de sufrir en su proceso de transformación en mensaje de la VM. Dado que el producto resultante conjugará la imagen (al igual que el diálogo) de la VO con los subtítulos codificados de la VM, es obvio que la aprehensión del producto por parte de la audiencia meta, por oposición a la audiencia original, se verá dificultada en la metamorfosis que habrá de acontecer. Así pues, la espectadora de la VM se verá confrontada con una imagen que podrá disfrutar visualmente y con un texto que deberá leer para poder seguir el desarrollo secuencial de la trama. Doble esfuerzo del que el traductor/estudiante ha de ser consciente en el momento de la traducción.

Si a ello añadimos que la rapidez de recepción de la palabra hablada es mucho mayor que la de la lectura de la palabra escrita, la necesidad de condensar el mensaje original se nos presenta en su más clara obviedad. Y es quizá ésta una de las mayores ventajas pedagógicas del ejercicio traductor de subtítulos. Al igual que ocurre en la interpretación de conferencias, el traductor ha de perseguir la transferencia de la esencia del mensaje y

> *'Inevitably, a certain amount of the information transferred to the viewer is impaired. The translator, who is circumscribed by severe technical restrictions, is confronted with a tremendous challenge: he must attempt to preserve the main points of the content despite the necessity of reducing the length of the discourse.'* (NIR: 89).

Contextualización ideal para poner en práctica la técnica del resumen, para potenciar la habilidad de los estudiantes de retener la información más importante y ser capaces de deshacerse de lo que es redundante y carente de interés para el proceso comunicativo.

Sin embargo, también habrá que poner el énfasis necesario en la coherencia y cohesión internas del material discursivo con el que se trabaja. Puesto que, por regla general, las frases medianamente largas se continúan en otro subtítulo y el ejercicio de condensación es ya, de por sí, bastante exigente habrá que alertar a los estudiantes de la extrema facilidad con que se puede perder la cohesión interna de los discursos tanto original como meta. Dicho está que se ha de resumir el contenido de la VO, sin embargo habrá de subrayarse que a lo largo de todo el proceso translémico el traductor ha de tener en cuenta que no puede omitir información que más tarde pueda ser primordial para la comprensión del fluir dramático de la acción. Asertos que en una determinada parte de la película pueden parecer anodinos y vacíos de significado, pueden cobrar una significación trascendental en otra secuencia de la obra que, de no haber sido transferidos a la VM, harían peligrar seriamente la cohesión interna del producto. Junto a esta cohesión temática, los estudiantes deberán ser los responsables de producir una VM que respete los criterios básicos de coherencia interlingüística. Al igual que sucede con la traducción de obras literarias, se recomienda fervorosamente la lectura/visión completa de la obra a fin de tener una idea global de la misma que impida la ocurrencia de los problemas arriba mencionados. Sólo con una comprensión del todo se podrá llevar a feliz término la traducción de una parte.

Dentro del marco de las relaciones quiásmicas que se establecen entre la VO y la VM también se habrá de dedicar especial atención al registro lingüístico del que hace gala la obra artística. El mero hecho de que sólo tengamos que trasvasar la «sustancia» informativa del mensaje de un idioma al nuestro, no nos autoriza a alterar la «forma» en la que se nos presenta en primera instancia. Una cadena hablada muy coloquial o muy formal debe ser transferida por medio de un registro que cumpla las mismas funciones en la audiencia de la VM. El traductor está forzado a hallar equivalencias que destaquen no sólo el componente semántico del discurso original, sino también el aspecto material del mismo.

Como ya he apuntado con anterioridad, la interacción que se establece entre la imagen y el subtítulo es una de las claves definitorias de la realidad fílmica traducida. Como apunta KAHANE «. . . *el gesto es un lenguaje y como tal está permeado de una significación cultural. El enunciado verbal está acotado y complementado por gestos que valen dentro de la cultura, pero que deben transformarse cuando el enunciado verbal es modificado en otro idioma*» (KAHANE: 119); y este enunciado cobra prestancia si aceptamos la opinión generalizada de que los latinos gesticulan más que los nativos de países norteños. Por ello, es primordial que lo que se cuenta con palabras no contradiga lo que estamos viendo en la imagen; se deben respetar y reflejar verbalmente aquellos casos donde, de modo manifiesto, se exprese el carácter intrínseco del personaje.

La obvia disimilitud existente entre el aspecto formal del código comunicativo empleado en la VO, la palabra oral, y el que los estudiantes barajarán como utensilio de trabajo, la palabra escrita, ha de ser entendida en su justa medida. Un ejemplo sintomático es el del lenguaje tabú que «*tiene un impacto mucho mayor cuando se da en forma escrita que cuando se da en forma verbal y por ello habría que ser muy discretos en su utilización*» (MAYORAL: 57), máxime cuando nos enfrentamos a un texto fílmico, como en este caso, con el sello Almodóvar.

Como colofón a este compendio (en modo alguno exhaustivo) de presupuestos teóricos previos a la labor del subtitulado, cabría subrayar que a pesar de que la forma hablada es la predominante en el texto fílmico, no sería justo dedicarse a ella como si fuera la única. El estudiante no debe olvidarse de dar rendida cuenta en la VM de la información que en la pantalla aparece codificada de forma escrita y que juzga está preñada de valor comunicativo.

Convenciones formales en la entrega de subtítulos

A continuación expongo una concisa taxonomía de las consideraciones formales que deberían configurar el marco de trabajo óptimo para facilitar la representación física del subtitulado. Baste recordar que no se trata de un credo preceptivo y que, de hecho, muchas agencias de subtitulado recurren a parámetros ligeramente distintos.

a) la sobreimpresión del subtítulo no debe extenderse más allá de las dos líneas, contando cada una de ellas con un máximo de 35 caracteres;

b) en el cómputo de los caracteres cada consonante o vocal se inscribe en un espacio al igual que los diferentes signos ortográficos (exclamaciones, interrogaciones, comas . . .); las mayúsculas ocuparán dos espacios;

c) si no es posible finalizar el contenido de una frase en una sola sobreimpresión se indicará con tres puntos suspensivos al final del primer subtítulo y con otros tres puntos suspensivos al inicio del siguiente para implicar que el segundo es la continuación del primero;

d) cuando se quiere representar en el mismo subtítulo la intervención de dos (o más) personajes, se indica con la anteposición de un guión (–) al enunciado de cada uno de los protagonistas. Siempre que sea posible se dedicará una línea al enunciado de cada personaje.

Didáctica y pragmática del subtitulado: *¿Qué he hecho yo para merecer esto?*

En el caso que nos ocupa se trata de transferir una escena de la obra en VO castellana a una VM en inglés, que en esta ocasión proviene de la segunda mitad de la película de Almodóvar, *¿Qué he hecho yo para merecer esto?*. Huelga decir que el mismo ejercicio se podría llevar a cabo con cualquier otra secuencia de cualquier otra obra.

Tras una visión detenida y analítica decidí centrarme en la escena en la que Cristal se encuentra en casa de su vecina modista, Juani, probándose un vestido. Se rompe un jarrón, la madre regaña a su hija y acto seguido aparece Gloria, la protagonista, que ha subido en busca de «una ramita de laurel». Tras una acalorada discusión entre Juani y Cristal, la última decide abandonar el piso de Juani con Gloria.

El criterio de selección que me motivó a seleccionar esta escena fue su independencia temática del resto de la película. Se podría decir que la escena constituye un mundo en sí mismo, en el que la información presentada es neutra, pues no afecta al resto del discurso fílmico.

La longitud también me parece adecuada pues, a pesar de la brevedad de la escena, las dificultades translémicas son numerosas, salpicadas de un sinfín de desafíos: el acento andaluz de la modista; la gesticulación exagerada propia de una escena de enfrentamiento verbal; el empleo de improperios y frases reticentes . . . La estudiante ha de saber seleccionar lo importante del contenido, sin olvidar que el tono y el registro lingüístico de esta secuencia son capitales en la VO en cuanto a su función humorística, y que de alguna manera habrá de conseguir el mismo efecto en la versión inglesa.

Delimitado el corpus lo ideal es contar con dos versiones de la película: una en castellano y la otra en inglés. Nos serviremos de la primera copia para proyectar la escena en su concepción primaria, lo que permitirá a los estudiantes impregnarse del ambiente y del contexto en el que tienen lugar los intercambios lingüísticos, además de facilitarles una visión de la gestualización propia de las distintas actantes.

El siguiente paso consiste en traducir la materialidad del mensaje, que los estudiantes pueden ejecutar solos o en pequeños grupos. A tal fin, resulta muy conveniente distribuirles:

a) una copia del discurso en castellano, con indicaciones sobre el material que ha de ser condensado en cada subtítulo, y que nosotros conoceremos de antemano si recurrimos a la versión inglesa;

b) hojas prediseñadas con líneas seccionadas en un máximo de 35 cuadrículas, lo que les ayudará a estructurar el material que ellos mismos han traducido.

La experiencia de puesta en común de todas y cada una de las distintas soluciones aportadas por los estudiantes será enriquecedora por sí misma. Del mismo modo se puede recurrir a la copia de la VM, que podemos utilizar como catalizador de la versión que se ha aceptado como «oficial» en el circuito cinematográfico del Reino Unido. Desde este punto de vista nos puede ser útil como elemento de contraste con nuestras versiones, así como de análisis crítico sobre la fidelidad y la relación que dicha VM guarda con su VO.

Conclusiones

En mi opinión este tipo de actividad presenta aspectos marcadamente positivos, que se ven reforzados por su eminente enfoque lúdico. En una sociedad como la nuestra, sumergida en el intercambio mediático de información y conocimiento, el uso de medios audiovisuales con fines docentes es de gran interés. La rutina pedagógica en la utilización de tales medios para la adquisición y aprendizaje de una segunda (o tercera) lengua puede ser fatal. Por ello estoy convencido de que la novedad que entraña esta actividad funciona como un poderoso aliciente en la motivación y participación de los estudiantes.

Tratándose de una manifestación traductora con la que los alumnos se enfrentan, con una mayor o menor frecuencia, fuera del contexto estudiantil (ya sea en la televisión o en el cine), es indiscutible que un mejor conocimiento de la técnica, propiciado por su experiencia empírica, estimulará su interés y espíritu crítico ante futuras observaciones del mencionado fenómeno. Con conocimiento de causa podrán emitir un juicio cualificado, ya sea positivo o negativo, con respecto a la práctica de subtitulado de tal o cual película.

Aparte del hecho de que este ejercicio permite al estudiante presenciar y comprender una situación ficticia que no se ajusta a la realidad cotidiana de los textos o videos destinados específicamente a la enseñanza del español, también se le insta a participar en una actividad tan común al aprendizaje de idiomas como es la traducción. Sin embargo, la aproximación a esta búsqueda de equivalentes se lleva a cabo desde una perspectiva distinta al enfoque tradicional de la traducción literaria. Los parámetros dominantes en este caso son funcionales y ante la imposibilidad de ofrecer un recuento detallado y minucioso del contenido lingüístico que estructura el fluir dramático de la VO, habrá que instar a los alumnos a recurrir a una síntesis que, lo más acertadamente posible, transmita el mismo mensaje. Tarea difícil para el docente, pero no imposible.

Notas

1. Para un análisis detallado ver la obra de FODOR, Itsvan. 1976. *Film Dubbing: Phonetic, Semiotic, Esthetic and Psychological Aspects*. Hamburg: Buske.
2. Del original inglés «*constrained translation*», término acuñado por Christopher Titford. Hace referencia a las modalidades de traducción que implican la intervención de otros códigos semióticos además de la palabra.

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El taller de escritura

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El presente trabajo pretende exponer una serie de ejercicios destinados a desarrollar la expresión escrita y la capacidad creadora de los estudiantes de español lengua extranjera a partir de los elementos reales que vayan surgiendo del lenguaje.

1. Objetivos.

Partiendo de una serie de pautas que se dan en clase el alumno deberá ser capaz de elaborar textos literarios adecuados a su nivel de competencia lingüística y comunicativa. Los ejercicios están dirigidos a estudiantes de segundo y cuarto semestre de español y fueron realizados en la Facultad de Románicas de Salzburgo durante el semestre de verano de 1995.

2. Metodología.

Nos basamos en la *Gramática de la Fantasía* de Gianni Rodari, para la elaboración del los ejercicios, si bien hemos introducido algunos cambios en la propuesta de trabajo. Rodari propone escribir las palabras que se nos vengan a la mente obteniendo nuevas series completamente diversas y nosotros trabajamos, principalmente, el léxico de las palabras agradables.

Para nosotros era importante desarrollar el carácter lúdico del lenguaje y hacer hincapié en las recreaciones que los estudiantes pueden realizar a través de algunas palabras que ellos mismos eligen. También era trascendental concienciarlos de que es posible comenzar a inventar pequeñas historias y poemas incluso cuando solamente han estudiado español durante dos semestres. Solamente es necesario tener la motivación suficiente para realizarlo y estar dispuestos a querer manipular el lenguaje. Tampoco era imprescindible una exigencia basada en la belleza literaria ya que, para nosotros, era suficiente el hecho de que los estudiantes lograran escribir un texto original y con coherencia lingüística.

3. Unidades de muestra.

3.1. Escritura de poemas para el segundo semestre.

Nuestra intención era trabajar, en este momento, con el léxico de las palabras agradables.

1. El profesor propone a la clase que piense en una palabra que les guste mucho.

2. Los estudiantes eligieron la palabra **disfrutar**.

3. La escribimos en la pizarra en sentido vertical.

4. Con cada una de las iniciales surgieron otras palabras, siempre agradables.

He aquí el resultado:

DORMIR
INVENTAR
SOL
FIESTA
REGALO
UVAS
TRANQUILIDAD, TERNURA
AMISTAD
RISA

5. Después de obtener estas palabras escribimos otras que se relacionen con los campos semánticos anteriores:

Dormir: soñar, sueños, descanso, luna, estrellas, noche.
Inventar: idea, imaginación, fantasía, descubrir.
Sol: mar, playa, calor, verano.
Fiesta: divertirse, música, bailar, alegría.
Regalo: cumpleaños, lazos de colores, papel brillante, sorpresa.
Uvas: fin de año, vino, planta, jardín, Baco, otoño.
Tranquilidad: paz, naturaleza, reposo, descanso, soledad, contemplación (contemplar).
Ternura: caricias, acariciar, beso, amor, abrazo.
Amistad: relación, confianza, ayudar, apoyo, fidelidad, comprensión.
Risa: felicidad, alegría, chiste, broma.

6. Los estudiantes eligen algunas de las palabras que más les gusten y con ellas deberán escribir un poema. La tarea la realizarán en casa y con tiempo ya que para el segundo semestre nos parece mejor que trabajen tranquilamente sin practicar, por el momento, la escritura automática.

Los resultados obtenidos son muy diversos porque muy diferente también es el grupo de palabras que cada estudiante ha elegido según su inspiración y gustos. Aunque el grupo de palabras es alguna manera limitado, se trata de no presionar a los estudiantes en la elección del tema aunque, de esta forma, se demarca una pauta concreta de trabajo.

7. Se leen los poemas en clase.

8. El profesor corrige las faltas gramaticales y de expresión y las comenta con los estudiantes.

He aquí algunos ejemplos de los resultados obtenidos:

I) Cuando la tempestad se ha calmado
las nubes grises se han alejado
la tierra todavía está húmeda de la lluvia
los primeros rayos de sol salen,
huelo un aire fresco y una fragancia de
vida
de nuevo principio y crecimiento
respiran las flores y los arbustos
y el aire es cristalino.
Las ramas de los árboles se alzan,
el pelo despeinado se arregla,
vuelve una calma, una tranquilidad
que no se parece en nada
a la tranquilidad antes de la tempestad.
Kordula Oberhauser

II) *Una sencilla sonrisa*

¡Hay tanta tristeza en este mundo!
¡Cuantas personas se pelean, se hacen
daño!
A mí una pequeña sonrisa me da
confianza, certeza,
me regala el calor de una verdadera
amistad

Lo que las grandes palabras nunca
logran decirme
una sincera sonrisa lo hace:
me da tranquilidad, ligereza
expresa la bella relación entre
amigos
y me siento amada, entendida,
aceptada – como soy –
Esa sencilla sonrisa
la encuentro en la paz de la naturaleza,
en las caricias de la
felicidad,
en el baile alegre
acompañado,
de una música animada,
en el tibio soplo del verano
y
un bello poema que
termino,
ahora, con una sencilla
sonrisa.
Mónica Schandl

III) *Que no te ahogues*

Que los sueños volando
te alumbren los tiempos oscuros:
Que el calor de la paz
quepa en tu corazón.

Tengo miedo de que no me entiendas:
somos pocos con las estrellas dentro de
las cabezas.

Que la música del baile
te dé una idea de colores preciosos.
Que los juegos de Baco
vayan sucedidos de contemplación.

Tengo miedo de que no me entiendas:
somos pocos con la fragancia del vino en
nuestros corazones.

Que no sepas
todos los misterios del universo.
Que nunca descubras
el abismo de la noche.

¿Por qué te hablo de estas cosas
extrañas?

Es para que no te ahogues.

Judith Moser

3.2. Ejercicios de escritura automática.

Queremos ofrecer ahora una serie de ejercicios que sirven para desarrollar la escritura automática. A partir de una palabra pueden surgir otras completamente diferentes. El estudiante elaborará, con el léxico obtenido, una pequeña historia de manera rápida y espontánea que deberán escribir en tan sólo unos minutos de tiempo. No pretendemos que la historia sea extensa sino al contrario: en pocas palabras se deberá escribir un texto que tenga sentido por sí mismo.

3.2.1. Narraciones breves siguiendo la pauta anterior.

1. El profesor propone a los estudiantes que digan una palabra al azar. Se toma la primera propuesta.

2. Con la palabra escrita en posición vertical se proponen otras palabras que comiencen con cada una de las iniciales. Este ejercicio lo realizamos en dos oportunidades con propuestas diferentes.

3. Con el resultado obtenido los estudiantes deberán escribir una historia.

4. Se leen algunos textos en clase.

5. El profesor los recoge para corregirlos.

6. Se entregan las historias ya corregidas.

7. Los alumnos recopian sus propios textos.

Resultados obtenidos:

Segundo semestre

a) Lluvia:

LUZ
LUNA, LEJOS
U(Ú)LTIMO
VERANO
ISLA
ANTONIO

I)

Antonio está solo en una pequeña isla muy bonita. Pasa la última noche de sus vacaciones y está lloviendo pero no le importa. La luz del verano ya se fue y Antonio siente un gran anhelo de estar muy lejos de la vida cotidiana que empieza al día siguiente, de nuevo.

Mónica Schandl.

II)

Antonio está en Mallorca. Es su último día de vacaciones. Está en la playa, ve la lluvia y mira la luna detrás de las nubes. Ve las luces de los barcos en el mar. Ama la isla y no quiere volver a casa. Cuando se jubile, comprará una casa en Mallorca.

Kordula Oberhauser.

III)

Fue durante los últimos días del verano. Llovía mucho en la isla cuando de repente la luz de todas las casas se apagó. Solamente se podía ver la luz de la luna. Antonio estaba muy triste porque era su último día en la isla.

Vera Gastaber.

b) Maravilloso:

MAR
ALEGRÍA
ROSA
AGUA
VERANO
INDIOS
LAGO
LIGERO
OJOS
SOMBRERO
ORO

I)

Lejos del mar un grupo de indios vive al lado de un lago donde crecen muchísimas rosas. Un día, un mago de ojos maravillosos les revela que se puede encontrar oro en el agua clara. Los indios se ponen sus sombreros ligeros y empiezan a buscarlo con alegría.

Margarette Mühl.

II)

Los indios con sombreros enormes y ojos negros buscan oro. Sueñan con ser ricos. Es verano y hace calor. Deciden hacer una pausa en el lago. Hace siempre más calor. Van al mar. Nadan y se sienten muy ligeros. No quieren ser ricos con todos los problemas que tienen las personas ricas. Van a casa y llevan una rosa a sus mujeres. No es oro, no es dinero, pero es un símbolo de amor.

Kordula Oberhauser.

III)

Es verano. Sueño con el mar y su agua azul. He comprado un sombrero con una rosa de papel. El paquete en mis manos es ligero. Hoy voy al lago con unos indios que conocí en un café. El sol es como un balón de oro. En mis ojos se puede ver la alegría porque no he visto a los indios hace mucho tiempo.

Ulrike Dirisamer.

Cuarto semestre:

a) Sol.

SALAMANCA
OLVIDO
LUZ

I)

Ahora estoy en Salamanca y la cosa más agradable aquí es que puedo olvidar todo el estrés que tenía en Austria. Ahora que me fijo entra un rayo de sol por la ventana y la luz me da un sentimiento muy agradable. Así, empiezo a soñar.

Sylvia Köck.

II)

Salamanca es una ciudad preciosa. Parece que siempre hace sol en la Plaza Mayor y por eso me encanta sentarme en un escalón, disfrutar de estos momentos bonitos y, así, olvido todo lo que me presiona durante la vida aburrida y cotidiana, sin luz.

Sandra González.

III)

Salamanca es una ciudad que no podré olvidar nunca en mi vida. Verla con la luz del sol de verano es algo de lo que me acordaré siempre. Esto lo puedo asegurar.

Kaharina Anzergruber.

b) Felicidad.

FUERZA
ESPLÉNDIDO
LAGO
IMAGINACIÓN
CANTAR
ISABEL
DUDA
ALEGRÍA
DORMIR

I)

Muy cerca de nuestra ciudad hay un lago espléndido, el Attersee. Me voy allí con Isabel y vamos a dormir a un hotel cuyas ventanas dan a las montañas e invitan a la imaginación. Por la noche siempre tenemos tiempo para cantar y no hay duda de que recobramos las fuerzas.

Helga Klassen.

II)

Tuve que estudiar muchísimo y ya no tenía mucha fuerza. Por eso me fui al lago, cerca de mi ciudad. Disfruté mucho del sol espléndido y empecé a imaginar muchas cosas. Creo que soñé durante unas dos horas y, después, llegó mi amiga Isabel, cantando una canción bonita y sonriendo muchísimo. Era una verdadera alegría hablar con ella y ya no tenía dudas de que era la mejor amiga que tenía. Después de este día famoso, fuimos a dormir felices.

Renate Löcker.

III)

Con mis últimas fuerzas invento una historia espléndida. Mi imaginación me conduce a un lago en las montañas. Veo a Isabel, la mujer más guapa del mundo que canta con voz increíble una canción del amor y de la duda. Pero después de un rato canta con alegría sobre la felicidad. Por fin está muy cansada y la guapa empieza a dormir debajo del cielo.

Klaus-André Eickhoff.

3.2.2. Narraciones breves tomando como pauta los colores.

1. Trabajamos los colores rojo, azul y blanco para el segundo semestre.
2. Con una tiza del color correspondiente

escribimos en la pizarra palabras que tengan como característica principal ese color.

3. Con las palabras obtenidas se escribe un pequeño texto.

4. Para el segundo semestre salieron los siguientes campos semánticos:

ROJO: fresas, fuego, labios, amor, corazón, manzanas, rosas.

I)

Rojas rojas en la primavera suave, sin amor
las recoge una mano helada.
Fresas rojas en el verano cálido, sin amor
las tocan los labios helados.
Fuego rojo en el otoño soleado, sin amor
el corazón no se calienta.
El invierno helado, pero un corazón lleno
de amor, no tendrá frío.

Kordula Oberhauser.

II)

Me gustan las fresas y las manzanas
frescas, dulces.
Me quema el fuego caluroso
si me acerco demasiado.
Me duele el alma y se me rompe
el corazón
si mi Amor
me deja, me abandona.
Me tiemblan los labios porque
las espinas de una rosa roja
me han pinchado, me hicieron daño
y no solamente
en mis dedos...

Mónica Schandl.

AZUL: cielo, ojos, agua, zafiros, mar.

I)

Un ladrón había atracado una joyería. La policía le estaba siguiendo y por eso tuvo la idea de esconder los zafiros en el mar. Al mes siguiente la policia todavía no había encontrado al ladrón. Era un día muy bonito, también el cielo estaba azul. El ladrón comenzó a buscar los zafiros con sus ojos en el agua del mar pero no pudo encontrarlos porque el mar estaba tan azul como los zafiros.

Michael Krobath.

II)

Veo el zafiro azul y me pierdo
en mis sueños brillantes.
Miro el cielo azul celeste y lejos me pierdo
en la lejanía de mis sueños.
Me mojo en el mar azul y oscuro y profundo
y me pierdo
en la profundidad de mis sueños.
Después me despierto en la realidad
contenta de poder soñar todavía.

Kordula Oberhauser.

BLANCO: nieve, leche, papel, nubes, nata, sal, gatos.

I)

Nieva. Cae la nieve blanca, se acumulan las nubes blancas, como algodón. Todo el paisaje es blanco y extenso. Blanco y extenso como el papel que tengo en la mano. ¿Qué te puedo escribir? Estoy mirando los copos de nieve. ¡Cuántos son! Lágrimas que saben a sal. ¿Dónde te debo buscar en este paisaje de nieve, tan blanco, tan extenso?

Kordula Oberhauser.

II)

Detrás de la ventana de una casa había dos gatos observando las nubes y la nieve. Uno de los gatos se fue a comer toda la leche. El otro gato estaba muy enfadado y por eso decidió vengarse: se marchó a la cocina donde buscó un papel. Lo tomó y lo dejó en el plato. También añadió un poco de nata y mucha sal. Y todo lo puso en el suelo de la cocina. Si el otro gato se lo come seguro que no va a estar alegre.

Michael Krobath.

5. También pueden escribir un relato en el que estén integradas todas las palabras que correspondan a los tres colores.

Una propuesta con **todos los colores** a la vez:

Era una noche de invierno. Paseábamos por la nieve y no podíamos ver con claridad porque una nube estaba cubriendo la luna. Mi amiga y yo veníamos de una fiesta y hablábamos de las fresas y las manzanas que el anfitrión nos había servido. Eran muy buenas. Solamente la nata estaba preparada con sal en lugar de azúcar. Nos reímos mucho. Pero siempre pensaba en el joven que me había regalado unas rosas rojas, el joven con los ojos azules como zafiros y labios hermosísimos. Ya sentía el amor en mi corazón . . . pero no sabía quién era, cómo se llamaba, dónde vivía. De repente me olvidé del fuego que había en mi corazón porque mi amiga comenzó a charlar de las vacaciones que pasaríamos en el sur de España, en un pueblo muy pequeño. Muchas veces habíamos estado ya en ese pueblo. Hablábamos del mar y de su agua fresca, del cielo azul y jamás cubierto con nubes. También conversábamos sobre el gato del dueño de nuestro hotel. Ese gato siempre se bañaba en la leche en lugar de bebérsela. De repente dejamos de charlar. En mi bolsillo había encontrado un papel con el número de teléfono del joven con los ojos azules. Y, de repente, me olvidé de las vacaciones de verano.

Ulrike Dirisamer.

Para el **cuarto semestre** trabajamos una gama más variada de colores y salieron los siguientes campos semánticos:

ROJO: labios, fresas, pasión, amor, corazón, sangre, rosas, fuego, vino, amapola.

I)

Cuando te encontré a ti
supe por primera vez
qué es la pasión,
y también sentí, por primera vez,
el amor.
Cuando mis labios se ponían
rojos de sangre, rojos como fresas,
cuando mi corazón saltaba,
cuando todo el mundo
olía a rosas,
cuando el vino más barato
me gustaba como el más bueno del mundo,
cuando las amapolas
florecían en la ciudad gris,
supe qué era ese fuego de que
la gente hablaba cuando
se enamora por primera vez.

Renate Löcker.

II)

Cuando te veo siento pasión y mi sangre y mi corazón son como un fuego. Tus labios son rojos como las rosas y las amapolas y tienen el sabor de las fresas y el vino. Siento mucho amor por ti.

Sibylle Winkler.

III)

Te amo.
No porque tienes una fuerte pasión.
No porque tienes los labios más rojos del mundo.
No porque eres dulce como las fresas.
No porque tienes fuego en tu sangre.
No porque bebes vino conmigo y te alegras.
No porque a veces me das dos rosas.
Te amo porque eres tú, porque tienes corazón.
Por eso, hoy, te regalo una amapola.

Klaus-André Eickhoff.

AZUL: Danubio, nubes, cielo, lluvia, niebla. (Lo trabajamos en combinación con el violeta)

I)

Al borde del Danubio mirábamos el cielo con las nubes llenas de lluvia. Con los ojos penetrábamos la niebla y a un poco de distancia vimos a una mujer con una violeta en su vestido. Estaba sentada en una mesa con un vaso de vino.

Helga Klassen.

II)

El Danubio estaba muy frío, el cielo estaba cubierto de nubes y desde hacía tiempo había niebla y lluvia el día entero. El barco con su carga de ciruelas españolas estaba viajando por el río. En el puerto la mujer esperaba. Sobre la mesa había vino y violetas.

Eva Kasterhuber.

VIOLETA: vino, violeta, mujer, ciruelas.

I)

No me importan las nubes
ni la lluvia, ni la niebla
cuando la mujer que amo
está a mi lado.
Cuando ella está cerca de mí
el cielo está azul,

oigo el mar
y me siento como un borracho
como si hubiera bebido mucho vino.

Ella es dulce como una ciruela
y linda como las violetas
pero puede ser un río
salvaje y peligroso,
y por eso la quiero.

Renate Löcker

VERDE: árbol, ojos, mar, esmeraldas, lago, esperanza.

I)

Tengo la esperanza de que mis ojos vean un lago del color de las esmeraldas que no esté muy lejos del mar. Alrededor tendría que haber muchos árboles verdes para descansar en su sombra.

Sylvia Köck.

II)

En el árbol había un pájaro con unos ojos verdes. El árbol se encontraba muy cerca de un lago que desembocaba en un río y el mar. En el fondo del lago se encontraban esmeraldas de un antiguo tesoro. Mucha gente tenía la esperanza de encontrarlas.

Helga Klassen.

III)

Miro a tus ojos y me parecen como esmeraldas, como un árbol, porque son tan grandes como la mar, porque son tan profundos y me dan esperanza cuando estoy triste. Por eso te quiero.

Roman Winkler.

3.2.3. El baúl de las palabras.

1. El profesor pide a los estudiantes del segundo semestre que digan palabras agradables.

2. Se escriben en la pizarra, al azar, y en el orden que surjan.

3. Los resultados fueron los siguientes: fresas, sol, amor, tesoro, arcoiris, vacaciones, árbol, montaña, baile, primavera, música.

4. Con las palabras obtenidas escriben un texto siguiendo la técnica de la escritura automática.

5. Textos creados por los estudiantes:

I)

En la primavera subimos a la montaña nevada mientras escuchamos la música de la naturaleza. Buscaremos un tesoro al fin del arcoiris. Las fresas nos indicarán el camino para encontrar el amor de nuestra vida y en pleno sol bailaremos alrededor de un árbol. Pasaremos todas las vacaciones allí.

Margarette Mühl.

II)

Es primavera y tenemos vacaciones durante algunos días. Hace sol y hay una gran fiesta en la montaña. Es la fiesta de los alpinistas. La música es muy bonita, el baile es divertido. Un alpinista muy romántico le hace un regalo a la chica de sus sueños. Es una cesta de fresas. Quiere casarse con ella. Por la tarde empieza a llover un poquito. Los enamorados miran las hojas húmedas de un árbol y un arcoiris precioso. ¡Ay, mi tesoro!, suspira el alpinista.

Kordula Oberhauser.

3.2.4. Narraciones breves.

1. Trabajamos con las partículas interrogativas en el segundo semestre. Ante cada pregunta el profesor pide a los estudiantes una respuesta inmediata y espontánea.

2. Con los datos obtenidos deben escribir una pequeña historia.

1.

¿Cuándo? Un día lluvioso de verano, últimos días de la escuela.

¿Quién? Pedro, un niño de siete años.

¿Dónde? En Barcelona.

¿Qué hace? Los deberes del colegio.

Estado de ánimo: Se siente bien porque empiezan las vacaciones.

I)

Pedro, un niño de siete años, está en casa. Ya es verano pero, desgraciadamente, llueve mucho. Tiene que hacer los últimos deberes para la escuela y no le apetece mucho. Pedro preferiría jugar al fútbol con sus amigos.

Veronika Weiser.

II)

Es un día lluvioso de verano. Pedro, un niño de siete años, está sentado en su habitación de su casa en Barcelona. Hace los deberes para la escuela. Inmediatamente sale de casa y pasea por la ciudad. Está contento porque las vacaciones llegan. Pero está también un poco triste porque todos sus amigos se van al mar. Pedro no. Cuando está paseando se encuentra a un perro. El perro acompaña al niño y no se va. Vuelve con Pedro a casa. Al día siguiente ya son amigos. Así, Pedro no estará solo durante el verano.

Kordula Oberhauser.

2.

¿Cuándo? Por la noche.

¿Quién? Un actor.

¿Dónde? Enfrente de un teatro después de la función.

¿Qué hace? Espera.

Estado de ánimo: Está nervioso.

I)

Esta noche Juan, el actor más conocido de la ciudad, está esperando al público después de la función. Está muy nervioso porque era el estreno de un drama nuevo (Juan lo escribió hace un año) y no sabe si al público le ha gustado.

Judith Moser.

II)

Es de noche. Un actor se encuentra frente al teatro. Va de un lado a otro de la calle y fuma un cigarro detrás de otro. Está muy nervioso. Espera el comienzo de su primera función. Será su comienzo como actor y su futuro depende de si tendrá éxito en esa obra tan importante y exigente.

Birgit Wolf.

3.2.5. La palabra «arbitraria».

1. El profesor ofrece a los estudiantes de cuarto semestre una palabra de manera espontánea o una '«frase incompleta».

2. Con la palabra deben escribir un pequeño texto.

3. Surgieron las palabras siguientes con sus consiguientes resultados:

a) Estrella:

I)

Hay gente que tiene los ojos como estrellas y esto me parece muy interesante. Cuando veo a un hombre con los ojos así, es muy peligroso porque me enamoro de él.

Renate Löcker.

II)

Las estrellas en el cielo nocturno siempre me encantan. Siento nostalgia de los países lejanos y de los mares azules.

Eva Kasterhuber.

III)

Sugiere algo brillante y estático. Permanece hasta el fin del mundo. Siempre da esperanza.

Helga Klassen.

b) Camino:

I)

Tengo que hacer mi camino. No puedes ni debes ayudarme. Quiero hacerlo como si estuviera sola en el universo.

Sylvia Kock.

II)

Este camino es muy largo como la vida. A veces es muy duro pero también muy divertido. Depende de uno mismo.

Ilse Weismayr.

c) Naranja:

I)

Las naranjas saben a invierno, a chimenea con el fuego encendido. Siempre cuando huelo esta fruta pienso en las nueces y en la Navidad.

Sandra González.

II) Propuesta divertida:

Zumo de naranja, me das fuerza, me das alegría, me ayudas a apagar mi sed. Y ¡qué suerte! me das vitaminas y eres sano.

Klaus-André Eickhoff

d) Tú ya sabes . . .

I)

Tú ya sabes que la vida no es fácil, pero que hay muchos caminos para ser feliz y que vale la pena buscarlos.

Renate Löcker

II)

Tú ya sabes que yo soy así. Por favor, acepta mi carácter y quiéreme tal como soy. No hace falta añadir que lo hago lo mejor que puedo. (Esto se lo digo a mi marido cuando se enfada . . .)

Sandra González.

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Testing Reading in *ab initio* Spanish classes

Colin Simpson Cheltenham & Gloucester
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Hispanoamérica es el nombre que se da a las antiguas colonias españolas de Norte, Sud y Centroamérica. Todas ellas son hoy repúblicas independientes, con la excepción de Puerto Rico, Estado Asociado a los Estados Unidos de América.

Al sur de los Estados Unidos está México. México tiene hoy una población de 75 millones de habitantes y su capital, México, D.F. (Distrito Federal), con 23 millones es una de las ciudades del mundo con mayor población y de más rápido crecimiento.

Los países de habla española de Centroamérica son: Guatemala, El Salvador, Honduras, Nicaragua, Costa Rica, y Panamá. La mayoría de ellos son países muy pequeños. En el Caribe están Cuba, La República Dominicana (al lado de Haiti), y Puerto Rico. En Sudamérica se encuentran Venezuela, Colombia, Ecuador, Perú, Bolivia, Chile, Argentina, Uruguay y Paraguay.

El país más grande de la América del Sur y el quinto país más grande del mundo es el Brasil, donde se habla portugués.

In this article I argue that cultural content must be given more prominence in language classes. This is based on the observation that in certain cases background knowledge acts as a compensatory element for language competence deficiency.

I will list a number of selected errors made by some students in response to a text containing geopolitical information about Latin America which was used as part of a reading comprehension test set for *ab initio* students. Each answer will be followed by an attempt to analyse the nature of the error. These do not include errors based on pure linguistic incompetence, but have been specially selected in order to raise the question of how far ignorance of geopolitical and cultural factors might contribute to reading comprehension difficulties in certain types of texts. The answers were based on questions aimed at testing students' comprehension of the above text:[1]

- What is meant by Hispanoamérica?
- How many of these countries are independent?
- What is special about Mexico City?
- What is said about the countries of Central America?
- Where exactly is the Dominican Republic?
- What is said about Brazil? (three things)

Hispanoamérica is the name given to Antigans, Colonians and Spaniards living in North, South and Central America.

There is clearly a problem of language deficiency. There is also an obvious ignorance of the basic geopolitical situation in that part of the world. Also the invention of 'Colonians' ('Antigans' might be true) points to a misguided concept of what is demanded in a reading comprehension test. The student seems to think that the text exists in its own right and has no bearing at all on reality.

Mexico is the capital of South America.

This response shows geopolitical ignorance of a high order. This type of ignorance is probably more likely to make a negative impression on any Spanish speaker than an inability to understand Spanish.

Brazil is the 5th country producing 'del mundo'.

Here there is a language problem. Yet there is an attempt to guess based on an expectation of the type of information likely to be offered in an article of this nature and likely to be tested in reading comprehension papers. It is no nearer the truth than 'Colonians', but it is a different set of reactions which produced this response.

Mexico is in the South of the United States.

There is a language problem which could easily have been rectified by general knowledge of the geography of the area.

Brazil is one of the biggest cities in South America.

Within the context of the test, there is probably a confusion between different elements of separate sentences here. Biggest (country) in South America, (one of the) biggest in the world, together with the confusion of country and city. Again the error would certainly have been avoided by the application of a higher level of general knowledge.

Teaching content

It is important to communicate to students the fact that reading the FL is an activity carried on by many people in order to obtain information. One of the motivation problems in FL learning is that many students perceive the act of reading the FL to be confined to the FL classroom. It is true that in the initial stages at least, their experience of reading texts in the FL will be mostly related to language learning activities i.e. not mainly for the sake of gathering information, which could be done more easily in their first language. Part of 'bringing the language to life' consists of enabling students to see that the FL is not foreign to all those who use it, that it is used every day as a means of communication, and that texts written in that language contain things worth finding out i.e. it is not just an exercise in decoding unrelated messages.

The question is whether language should be taught outside its setting or whether *ab initio* language classes should also be teaching culture, geography and politics. It is often assumed that students need to have learned the language to an intermediate level before embarking on such 'specialised' areas as politics and culture. Answers such as 'Colonians' and the 'capital of South America' obviously point to a linguistic deficiency, but it is one which a higher level of geopolitical/cultural awareness would compensate for in most students. Objectively, if one of the aims of the syllabus is to increase this sort of awareness then it is clear that this aim has not been achieved for these students.

I would like to examine why cultural content is considered an important and integral part of teaching foreign languages. Within the term 'culture' I include an elementary awareness of the geopolitical situation of the countries where the target language is spoken, since such knowledge can be assumed to be part of the cultural repertoire of those who speak the language as their mother tongue. I shall argue that the inclusion of culture in FL teaching is valid both on general educational grounds and on the basis that even purely linguistic aims cannot easily be achieved without it.

Culture and the foreign language

It is commonly accepted that learning a foreign language necessarily involves becoming familiar with the culture of the countries where that language is spoken. This is partly because people realise intuitively that the cultural identity of a nation is closely bound up with language and that a knowledge of one ought to imply a familiarity with the other. It is also partly because pedagogical aims concerning cultural content are usually to be found in the syllabi of most foreign language courses. It must be said however that the cultural objectives are rarely specified or treated as examinable and this reflects the low status which they are generally accorded.

This problem can be observed in the DES 'National Criteria' for GCSE in French,[2] which clearly sets out aims concerning cultural content amongst its overall aims:

- to develop the ability to use French effectively for purposes of practical communication;
- to form a sound base of the skills, language and attitudes required for further study, work and leisure;
- to develop an awareness of the nature of language and language learning;
- to offer insights into the culture and civilisation of French-speaking countries;
- to encourage positive attitudes to foreign language learning and to speakers of foreign languages and a sympathetic approach to other cultures and civilisations;
- to provide enjoyment and intellectual stimulation;
- to promote learning skills of a more general application (e.g. analysis, memorising, drawing of inferences).

(DES and Welsh Office, 1985)

Michael Byram points out that 'unfortunately, having stated that such broader aims may not all be examinable, the document proceeds without more ado to determine objectives and means of examining which relate in any substantial way only to the first aim.' One is left with the impression either that only the first aim is really of any importance, or that the writers of this document could not or did not want to offer advice as to the part that cultural content should play in GCSE French classes.

It is no surprise then that this neglect of stated cultural aims is repeated in the classroom. It could be that the pressure of having to teach towards the eventual goal of achieving communicative language competence has led to a shift of emphasis away from the broader cultural benefits towards more specific utilitarian benefits of language competence. Much of this has been done in the name of catering for the real (i.e. perceived) needs of our students. However, whilst much valuable work is produced by modelling classroom tasks on genuine usage in authentic situations, it should be remembered that even here there are problems of authenticity since very few of our students will become competent users of the foreign language operating in a foreign language environment. The realisation of this fact could act as a serious demotivating factor if too much emphasis is placed on the utilitarian aims of learning a language. Byram[3] calls for a clarification of the 'cultural learning strand' in language teaching in order to redress the balance.

'Making sense' of text

There are also purely linguistic arguments for an intensification of the cultural element in language teaching. Nuttall[4] compares the reader tackling a text to the amateur furniture maker unpacking a do-it-yourself kit and trying to work out how the pieces fit together.

'Whether his table is rickety, incomplete or more or less as planned depends not only on whether all the pieces were packed and the instructions clear, but also on whether he understands the basic principles involved, whether he follows the instructions properly, and whether he manages not to lose any of the pieces.'

With this metaphor she emphasises the importance of the contribution to be made by the reader to understanding written text. The reader's prior knowledge will help him/her to predict what the writer is likely to say next and what s/he is unlikely to say. The knowledge gaps of the language learner are particularly important in the reading skill, as unlike in conversation, it is usually impossible for the reader and writer to interact. The reader has the advantage of being able to go back over the evidence and check earlier assumptions, but is unable to elicit explanation or clarification. Strategies such as inference, prediction etc. are obviously important here, but without a certain amount of prior knowledge these are likely to be ineffective.

The whole truth

There is a difference between truth as put across in a text i.e. relating to the context, and truth which exists outside the text. A factual text containing geopolitical information is probably true, i.e. there is a correlation with reality outside the text. What is happening when a student assumes that Mexico is in the south of the United States because it is mentioned in the same text? It is a fact that a great deal of textual material used in language classes is fictional. This leads many students to the natural conclusion that it is always worth a guess, 'even if I don't understand it, it might still be true.' It is also true that when authentic sources have been used in text books they are often acknowledged by the author. If this acknowledgement is a visible part of the text then it is a signal to the student of the text's authenticity. This is not always the case in testing situations, where texts of such a nature are often included in a modified version in order to provide a variety of styles and registers. The lack of authenticity signal almost certainly contributes to the confusion of weaker students.

The extent to which a student is able to relate a text to reality is bound up with their level of cultural awareness, in the sense that where a student knows something about the topic their understanding of a text on that topic takes place on a deeper level. It is also a question of confidence. Students who seem to be able to communicate better than others are often those who are confident enough to fit things into place and make intelligent guesses. Often students who have spent some time abroad are good at this skill. Their confidence comes from the knowledge that comprehension does not depend on understanding every word. It is up to the teacher to convince the less confident students that the Spanish text almost certainly makes perfect sense. The realisation of this fact will narrow things down for them and increase their confidence. They need to realise that it is a question of decoding a meaningful message.

Simplified or authentic texts?

It is important to have a good source of suitable reading material to give students in the classroom. This is not always easy. A great deal of text written in FL learning books is actually transcription of spoken language, in a different style from normal text which is written with the aim of being read. What written text there is, is often written with the aim of demonstrating the usage of specific syntactic or lexical elements, which detracts from its credibility as authentic discourse. And yet the question of level is clearly important as communication cannot take place where a student is unable to decode a minimum amount of the text. Presenting a student with an example of genuine written text is not enough to ensure authenticity as in a normal situation (i.e. outside the classroom) one would ignore a piece of text which one did not understand.

The use of authentic texts is to be encouraged although it is useful to bear in mind that the authenticity of the act of reading even a genuine FL text in the FL classroom is questionable, since it is at best a rehearsal for a real situation where such an act would be necessary. Obviously it helps if texts can be selected which are at the right level for the learner. Those that argue for the use of authentic texts cite the fact that students do not encounter simplified texts outside the FL classroom and that therefore they need to learn reader strategies to deal with complex texts. On the other hand, the danger of using authentic material is that it might contain so much that is new to the reader, especially the beginner, that intelligent reading alone will not enable the reader to make sense of the text. Therefore, it may also be appropriate to supply glossaries for reference either before or during the reading of the text. Simplified versions (where difficult lexical or syntactic elements are replaced) and simple accounts (where the whole text is rewritten) can be just as useful for presenting students with written information, although these may take longer to prepare.[5] The obvious advantage of both of these types of text is that they can be pitched at the appropriate level for the student.

Regarding language level a balance needs to be found so that students are faced with texts which challenge them intellectually, retaining no more new vocabulary and structures than can be worked out from inference or reference. If it is not possible to find genuine material which satisfies these criteria, then a certain amount of simplification is the solution as long as great care is taken to retain the tone and flavour of the original. However, language level ought not to be the only criterion for the selection of reading material. A different attitude towards the selection of texts is called for if the cultural content is to be taken seriously. Instead of using texts purely as a vehicle for language testing, they could also be used as a basis for wider discussion in the mother tongue where the aim would be to disseminate knowledge of wider issues. Texts containing a high level of information content could be prepared at home, allowing students to appropriate the content in a way which would be impossible under normal testing conditions. Understanding of these texts can be established using traditional in-class methods of testing reading comprehension, summary, gist etc. Using the same text the topic can then be broadened and discussion can be set up with more generally informative aims.

Understanding cognates

The question of cognates is worth careful consideration. In response to certain texts it is common to find students who are able to write statements which appear to be coherent, if not quite 'English'. The problem here is that it is not always clear whether the student has understood either the text or their own answer. Understanding needs to be tested rather than mere ability to translate, which at its lowest level can be a test of the students ability to anglicise Latin cognates. This problem is particularly relevant to the teaching of Romance languages. In order to avoid this, questions need to be worded in such a way as to force students to extract meaning and turn statements around, explaining things in a different way from that used by the author. This usually shows whether a student has penetrated the surface of the text.

Setting objectives

What is to be the target level? It is particularly difficult with reading comprehension to define how much students are expected to achieve. Most courses have explicit language objectives relating to the competence level to be attained in each skill. There is usually a vague statement pertaining to understanding of the foreign culture and occasionally knowledge of the relevant geopolitical areas. Language tests rarely test such aspects of the course and yet it is clear that many errors can be attributed directly or indirectly to inadequate general knowledge. Targets need to be set which include explicit references to non-linguistic knowledge. These should include the scope of cultural awareness expected to be achieved by students e.g. geographical parameters, understanding of differences in life style, attitudes, etiquette, etc. Otherwise one can be led to reject perfectly suitable reading material on the basis that an understanding of it requires a knowledge of things outside the text or even because extra-textual knowledge would 'overcompensate' for language deficiency. Such knowledge can be tested directly using appropriate tests in the students' first language,[6] but it can also be tested indirectly and more naturally through the use of carefully selected texts. Correct answers to the sort of questions shown in the above Reading Comprehension test would probably leave one in doubt as to the extent to which cultural knowledge had compensated for linguistic deficiency. It would however be clear that comprehension had taken place at a sufficient level for the purposes of communication and thus that the demands of both the linguistic and the cultural aims of the course had been met.

Notes

1. Text based on Kattán-Ibarra and Connell, *Working With Spanish Level 1*, Stanley Thorne 1984.
2. Quoted in Byram, M. *Cultural Studies in Foreign Language Education*, Multilingual matters, Clevedon, 1989.
3. ibid.
4. Nuttall, C. *Teaching Reading Skills in a Foreign Language*, Heinemann, London 1985.
5. Terms taken from Widdowson, H.G., *Teaching Language as Communication*, O.U.P. 1978.
6. See R.M. Vallette's suggestions for 'The Culture Test' in *Modern Language Testing*, (second edition), Harcourt Brace Jovanovich, 1977.

¿Dialogo de sordos?

Salvador Estébanez

Consejería de
Educación

Don Teórico, (también conocido como don Quijote) de corbata, y Don Práctico, (también conocido como Sancho Panza) cubierto de tiza, entran al escenario. Hay una mesa, con un retroproyector en el centro, y dos sillas. A un lado hay una televisión.

D. PRÁCTICO: (*susurrando a D. Teórico*) ¿Qué vamos a hacer? ¿No te parece que hay muchos profesores?

D. TEÓRICO: A mí me encanta que haya mucha gente. ¡Cuanta mayor audiencia mejor lo hago!

D. PRÁCTICO: Pues yo prefiero números pequeños, como en mi clase. Bueno, ¿por qué no comienzas tú?

D. TEÓRICO: (*se dirige al público, con voz potente y clara, sonriente y dando muestras de una gran seguridad en sí mismo*) ¡Buenos días a todos! Bienvenidos a este día de formación sobre «La Teoría y la Práctica en la Enseñanza y Aprendizaje del Español como Lengua Extranjera», o como decimos los profesionales, el TYPEADELE.

D. PRÁCTICO: Oye, ¿no te parece que como título es un poco largo?

D. TEÓRICO: ¡Ah! Si estás pensando en Quevedo, «lo bueno, si breve, dos veces bueno», tengo que decirte que en formación metodológica decimos «lo bueno, si alargado, mejor». Y, ¿quién está en contra de más formación?

D. PRÁCTICO: Tú desde luego no... pero, vamos a empezar. Mira, yo estoy un poco liado con el tema de la enseñanza de la gramática, te aseguro que ya no sé si tengo que explicar algo o si mi papel es de camarero lingüístico un poquito sordomudo?

D. TEÓRICO: Una niña, de cuatro años, le pega a su hermanito pequeño (*para romper estereotipos*). Su madre le dice: «¿quieres que te **pegue**?» La niña no piensa «mi madre me pregunta si es mi deseo el ser pegada, como evidentemente esto es algo subjetivo, ella ha usado el subjuntivo». La niña, simplemente, espera a que se vaya su madre, y le pregunta a su hermanito, ¿quieres que te **pegue**? Como el peque no contesta – tiene 8 meses – la niña piensa que está de acuerdo y le **pega** (en indicativo). Como ves, la competencia comunicativa de la pequeña es impresionante, a pesar de su incompetencia gramatical.

D. PRÁCTICO: Pero nuestros alumnos tienen más de diez años y ya dominan bien su idioma materno. ¿No podemos explicarles en ingl[illegible] cómo funciona el español?

D. TEÓRICO: Mira, yo soy Krashenista. El idioma se **adquiere** a nivel inconsciente y se **aprende** a nivel consciente. En todo mensaje comunicativo hay un contenido y una forma. Si en la enseñanza de idiomas nos centramos en el **contenido** favorecemos la adquisición, y si nos centramos en la **forma** favorecemos el aprendizaje. Un niño **adquiere** su lengua materna. Si tú quieres que tus alumnos realmente se **comuniquen en español** tendrás que favorecer más la **adquisición** que el **aprendizaje**. Cuando tú hablas, hay una producción natural, inconsciente, solamente cuando tienes que dar un discurso, o cuando revisas un texto escrito, **controlas** la forma de tu mensaje. Nuestro objetivo es favorecer la producción de mensajes por nuestros alumnos, no desarrollar su **monitor** para controlar la forma.

D. PRÁCTICO: ¡Pero si no controlamos la forma, los alumnos van a cometer muchos errores!

D. TEÓRICO: Efectivamente, especialmente en las etapas iniciales. Pero ¿qué es controlar la forma? Básicamente es **enseñar** a los alumnos una regla gramatical; es decir, una representación mental consciente. Cuando un alumno **se comunica de verdad**, apenas tiene tiempo para poder controlar que su mensaje sigue la forma correcta. Es posible en la producción escrita pero es muy difícil hacerlo en la producción oral.

D. PRÁCTICO: Quieres decir que si nuestros alumnos usan el español para comunicarse cometen errores, pero con la práctica estos errores irán disminuyendo, como ocurre cuando un niño **adquiere** su lengua materna. ¡Oye, pero nuestros alumnos sólo tienen dos o tres clases por semana para **adquirir** el español, los peques tienen todo el día, durante is muchos años para **adquirir** su lengua materna!

D. TEÓRICO: De acuerdo. Mi rechazo a la **enseñanza** de reglas gramaticales no quiere decir que el profesor no pueda manipular las situaciones comunicativas para favorecer la **adquisición** de la forma lingüística necesaria. La evidencia científica muestra que hay un **orden natural de adquisición de estructuras lingüísticas** en la lengua materna; y también lo hay, aunque algo diferente, para la adquisición de una lengua extranjera. El profesor que conoce este orden natural de adquisición debe facilitar situaciones y contextos comunicativos que lo favorezcan.

D. PRÁCTICO: ¿Puedes darme un ejemplo?

D. TEÓRICO: ¡Me lo temía! Bueno, el morfema verbal ando/iendo, se adquiere antes que el pasado, por lo tanto se debe facilitar el uso del primero antes que el segundo.

D. PRÁCTICO: ¿Quieres decir que tengo que **enseñar** el presente continuo antes que el pretérito?

D. TEÓRICO: No **enseñar.** Simplemente puedes crear situaciones comunicativas que exijan su uso, por ejemplo, puedes pedir que un alumno adivine lo que otro alumno, escondido, está haciendo. Un tercer alumno actúa de árbitro. Cuando el alumno que está adivinando acierta, entonces cambian de rol.

D. PRÁCTICO: Entiendo. ¿Pero no cuesta menos tiempo explicarle cómo y cuando usar el presente continuo?

D. TEÓRICO: Si, cuesta menos; pero lo que haces es desarrollar su **monitor,** no vas a mejorar su **adquisición,** que es lo realmente importante.

D. PRÁCTICO: Entonces, ¿no hay que **enseñar** nunca gramática?

D. TEÓRICO: A medida que aumenta la competencia comunicativa de un alumno, puede iniciarse en reglas gramaticales simples y eficaces. Las más complicadas sirven más para apreciar el idioma que para usarlo.

D. PRÁCTICO: ¡Quieres decir que puedo enseñar la formación del plural en español, añadir una «s» cuando acaba en vocal y «es» cuando acaba en consonante; pero no debo hablar del oxímoron!

D. TEÓRICO: Así es. En cualquier caso, no enseñar la gramática no quiere decir ignorarla; debemos despertar y desarrollar la conciencia gramatical del alumno.

D. PRÁCTICO: ¡Oye, no entiendo!

D. TEÓRICO: Mira, tradicionalmente el objetivo era aprender un inventario de construcciones gramaticales: primero se daba la construcción y después el alumno la practicaba. Ahora el objetivo es la comunicación, es decir, la práctica; ahora bien en esa práctica el alumno va descubriendo intuitivamente que hay unas reglas que regulan esa práctica, el profesor debe apoyar ese «descubrir intuitivamente».

D. PRÁCTICO: ¿Cómo apoya un profesor ese proceso?

D. TEÓRICO: Puede hacerlo respondiendo a preguntas que hace el propio alumno al realizar su práctica; también puede hacerlo diseñando prácticas que facilitan el proceso; por ejemplo contrastar un texto descriptivo – ¿Cómo era tu vida a los cinco años? – con una frecuencia alta del *imperfecto* con un texto de acción con predominio del *indefinido* ¿Qué hiciste el sábado a la noche?.

D. PRÁCTICO: ¿Y los alumnos que no tienen conciencia gramatical?

D. TEÓRICO: Básicamente hay tres tipos de alumnos: 1) los supermonitores: necesitan controlar toda su producción lingüística y no se atreven a producir si no conocen la regla gramatical 2) los espontáneos: son impermeables a reglas y correcciones, producen sin control 3) los ideales: *adquieren* el idioma y lo usan, pero complementan la adquisición con el *aprendizaje*.

D. PRÁCTICO: ¡A mí me gustan los supermonitores!

D. TEÓRICO: Lo entiendo. Es muy gratificante para el profesor que sabe la gramática el contestar a las preguntas de los alumnos. Sin embargo, los supermonitores necesitan que el profesor les empuje y les haga saltar a la piscina comunicativa, donde lo primero es *poder flotar* y lo segundo es *nadar con estilo*.

D. PRÁCTICO: Entiendo, pero ¿qué hacemos con los errores?

D. TEÓRICO: Los errores del alumno sirven de diagnóstico de la enseñanza del profesor. Si comete *errores naturales*, es decir los que se esperan que cometa en el orden natural de adquisición, la propia práctica los irá eliminando. El profesor no corrige explícitamente, simplemente usa el idioma correctamente.

D. PRÁCTICO: Pero a veces el alumno comete errores que claramente son interferencias de su primer idioma. ¿Por qué no se lo explicamos?

D. TEÓRICO: Si comete errores de este tipo es probable que el profesor le está pidiendo una producción lingüística para la que no está capacitado, entonces el alumno necesariamente tiene que recurrir a su primer idioma y traducirlo. Así se explica una alta interferencia.

D. PRÁCTICO: Me parece que ahora comprendo las implicaciones de la diferenciación entre adquisición y aprendizaje. Me gustaría saber cómo relacionar esta diferenciación con respecto a la actitud y a la aptitud de los alumnos.

D. TEÓRICO: Creo que empiezas a usar un lenguaje teórico tú también; no te olvides quién eres. Creo que la aptitud ha sido tradicionalmente relacionada con la competencia gramatical del alumno, el gran reto de hoy día es desarrollar instrumentos que midan no la competencia gramatical sino la competencia comunicativa. Es un reto porque es más fácil decidir si un alumno ha usado el imperfecto de subjuntivo correctamente que decidir si ha conseguido comunicar el mensaje. Los exámenes de GCSE han supuesto un avance sobre los O levels. Los últimos cambios, exigiendo el uso exclusivo de la lengua meta, son muy positivos.

D. PRÁCTICO: ¿También ha cambiado nuestra valoración de la actitud del alumno?

D. TEÓRICO: También. La buena actitud era considerada la del alumno dispuesto a memorizar las reglas gramaticales; ahora valoramos más la disposición del alumno a interactuar, a trabajar en equipo, a ser un enlace en la cadena de la comunicación.

D. PRÁCTICO: ¿Qué es más importante, la aptitud o la actitud?

D. TEÓRICO: La actitud. Un alumno coloca un filtro emocional al adquirir una lengua; cuando tiene buena actitud, este filtro apenas existe, el alumno deja que entre el idioma. Además, esta buena actitud tiene un efecto multiplicador en cuanto al nivel de interacción: en un intercambio, este alumno aprovecha todas las oportunidades comunicarse y para absorber todo lo nuevo que le ofrece el idioma, sea de carácter lingüístico o cultural.

D. PRÁCTICO: Es decir, la *actitud* está directamente relacionada con la *adquisición*.

D. TEÓRICO: Perfecto. Con ese tipo de comentarios me dan ganas de preguntarte, pero no hay precedentes, los teóricos nunca hemos preguntado a los profesores en activo . . .

D. PRÁCTICO: No te preocupes, yo llevo 25 años dando clase, y quiero preguntarte algo: ¿qué tengo que hacer en el aula?

D. TEÓRICO: ¡No te rías, no te tengo miedo! Tú sabes *hacer* en el aula. Yo sé lo que se *debe hacer*. Tú sabes conducir, yo no; pero yo sé dónde hay que ir. Nos complementamos. En el aula tienes que favorecer la *adquisición*. Esto no quiere decir que puedes hacer cualquier cosa, hay que proporcionar a los alumnos un *contenido comprensible*; es decir, si saben X, hay que darles X+1. En este sentido, la clase es más efectiva que incluso la plena inmersión en el país, especialmente para los niveles bajos e intermedios. Debes favorecer los contextos comunicativos informales para favorecer la *adquisición*, y contextos comunicativos formales para el *aprendizaje*.

D. PRÁCTICO: Me dices que hay que proporcionar un *contenido comprensible*, eso afecta también al lenguaje que yo uso en el aula, ¿quiere esto decir que tengo que hablarles en un *lenguaje simplificado*?

D. TEÓRICO: Sí, efectivamente. Pero simplificado no quiere decir usando sólo el presente, o el singular. Quiere decir que simplificas tu mensaje para que sea comprensible, es decir, usas todo tipo de ayudas paralingüísticas: gestos, imágenes, etc., y controlas constantemente si los alumnos te siguen. Hay una *adecuación comunicativa natural* que no necesariamente significa simplificación gramatical.

D. PRÁCTICO: Cambiando un poco, estoy bastante perdido con el tema de las *nuevas tecnologías*, ¿Qué papel crees que van a jugar en la enseñanza de idiomas?

D. TEÓRICO: Mira, ahora todos los profesores diseñan sus propios materiales para complementar los que hay publicados, utilizan fotocopias, tijeras, pegamento, etc. Estoy absolutamente seguro que dentro de diez años todos, profesores y alumnos, estaremos usando el ordenador, mezclando textos e imágenes, y produciendo material de una calidad semejante a los productos comerciales. Así es que mi consejo es que hay que pasar por el aro, cuanto antes mejor.

D. PRÁCTICO: ¿Me puedes dar un ejemplo de lo que se puede hacer ahora?

D. TEÓRICO: Mira, hasta ahora hay dos tipos de señales electrónicas, la digital, usada por los ordenadores, y la analógica, usada por todos los demás medios. Dentro de cinco años todo será en señal digital y, por lo tanto, todos los medios audiovisuales e informáticos serán compatibles y muy fáciles de usar.

D. PRÁCTICO: Eso está muy bien, pero te repito ¿me puedes dar un ejemplo de lo que se puede hacer ahora?

D. TEÓRICO: Mira, esta cámara de vídeo estático Ion puede trabajar con señal analógica y con digital. Aquí tengo una fotografía de mi familia que puedo usar como documento auténtico. Le saco una foto a esta foto (*efectivamente lo hace y se ve el flash*), y ahora la puedes ver en la televisión (*se ve la foto en la tele*).

D. PRÁCTICO: Oye, esto me gusta. Puedo poner cualquier imagen impresa en la televisión y así todos los alumnos la pueden ver al mismo tiempo. Pero, ¿no es un poco caro hacer esto?

D. TEÓRICO: En absoluto, porque esta cámara no tiene un rollo normal de fotos, tiene un disco de ordenador y puedes hacer todas las fotos que quieras y no cuesta nada, porque las borras y vuelves a usarlo. Pero falta lo más interesante. También puedes meter la imagen en el ordenador y editarla, añadir texto, escribir unos ejercicios, en fin, lo que tú quieras.

D. PRÁCTICO: ¡Estupendo! Pero para mí ya es suficiente por hoy, tengo que preparar el material para la clase de mañana. Con la simplicidad del profesor de aula te agradezco que me hayas dado un contenido comprensible con un lenguaje simplificado que ha favorecido mi adquisición y aprendizaje en un contexto formal e informal, lo cual ha desarrollado mi aptitud y favorecido mi actitud, haciendo uso pleno de las nuevas tecnologías...

D. TEÓRICO: Perdona, pero no te entiendo.

D. PRÁCTICO: No importa, es lenguaje de profesores de aula.

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Promoting educational opportunity and the application of knowledge

Corpus-based analysis of Spanish

Brendan Murphy University of Coventry

Although the use of computer corpora in language research has grown considerably in recent years, it is an area that remains unfamiliar to many, despite the fact that it has been claimed that corpus linguistics offers 'a new view of language' and is changing the analysis of language beyond all recognition.[1] This article introduces the subject of corpus linguistics in the context of Spanish language analysis by:

i) describing corpora and basic tools used in corpus-based language analysis;
ii) examining distinctive features of corpus models through illustrative examples from Spanish language corpora.

1. Computer Corpora:

A computer corpus is a machine-readable, representative sample of a language, compiled for linguistic analysis and containing texts from a variety of genres, or material from a particular knowledge domain. Corpora may contain only a few thousand words of text, but more normally they run to millions of words.[2] The main distinguishing feature of corpus-based linguistics is that it is **data-driven** – analyses are derived from, and illustrated by citing, the evidence of naturally-occurring language (as used by speakers and writers in authentic communicative situations). This contrasts with more traditional approaches, which rely on the introspection of the linguist, citing invented examples – i.e. the linguist assumes his/her knowledge of the language is representative of the language as a whole.

The growing popularity of corpora is reflected in their use in a wide variety of theoretical and applied linguistic contexts, such as dictionary and grammar production, sociolinguistics, text linguistics, child language development and translation studies, among others.[3]

2. Corpus Analysis:

The data contained in a corpus is normally stored as raw text – words (sequences of characters separated by spaces/punctuation), together with various 'tags' indicating information that may be useful to a variety of users. This might include date of origin, authorship, title, participants (in a conversation). Here are two samples of corpus text, the first from a corpus of written Spanish and the second from a Spanish oral corpus:[4]

Written Corpus:

<D S30M1011>
<date 1991>
<author Delgado, Rafael>
<sex Male>
<editor n/a>
<title Tribuna de actualidad>
<<title.piece Los españoles son ahora más prepotentes y groseros que antes>>
<<serial.num 154>>
<P 90>
<<head>> «Los españoles son ahora más prepotentes y groseros que antes»
<<p>> <<ital>> Francisco Ayala, hoy <</ital>> es el título del homenaje que sus colegas han dado al escritor en su 85 cumpleaños. Y Francisco Ayala, hoy, sigue siendo el de siempre: irónico, crítico y lúcido. Recela de los intelectuales comprometidos sólo en teoría, echa de menos la sociología como ciencia artesanal y observa asombrado la evolución de los españoles en los últimos años.

Oral Corpus:

<cinta 007>
<ACON007B.ASC>
<3–4–91>
<fuente=radio>
<localización=Madrid>

<H1=varón, locutor, edad desconocida>
<H2=varón, inspector, edad desconocida>

<términos=timo, risa, denuncia>

<texto>
<H1> . . . porque dice: «Bueno, si por lo menos quien me va a tomar declaración se contiene la risa hasta que yo me vaya . . .»
<risas>
<H2> Hombre, indudablemente es una de . . . es una de las cosas . . . a nosotros no . . . no es que nos . . . nos dé mucha risa, precisamente, porque indudablemente se está cometiendo un . . . delito, y por supuesto, pues. . . Lo que pasa es que . . . es lógico . . . es mucho menos tensa esa denuncia que una denuncia en

Oral corpora present particular problems to the compilers, due in large part to the transfer from phonic to orthographic medium. The oral data in this corpus is not phonetically transcribed and contains no indication of prosodic features. On the other hand it does include a series of tags indicating a variety of features of oral discourses: incomplete words – <palabra cortada>; sounds signalling hesitation – <vacilación>; a series of phatics to indicate non-verbal communicative features – <fático = interrogación>, <fático = negación>.

Clearly for many purposes in language analysis raw text is inadequate, and it is useful to impose some form of abstract structure on the data held in the corpus. In **annotated** corpora words, phrases and sentences appear with symbols to indicate morphological and syntactic features. **Word-tags**, for instance, are labels indicating the part of speech to which the tokens belong:

Las_ElFP sospechas_NFP que_Qu rodean_V6 esa_DemF independencia_NF se_Rf3 basan_V6 en_En un_Un hecho_NM objetivo_AjM.

(ElPF = Feminine plural definite article; Qu = relative pronoun; V6 = 3rd person plural verb etc.).

In a syntactically annotated corpus, some form of phrase structure analysis is included:

[NP [NP [D Las_ElFp D] [N sospechas_NFP N] NP] [RC [RQ que_Qu RQ] [VP [V rodean_V6 V] [NP [D esa_DemF D] [N independencia_NF N] NP] VP] RC] NP]

(NP = Noun Phrase; D = determiner; VP = Verb phrase etc.)

3. Concordancing:

The basic tool used in corpus analysis is the concordance program. A concordance is an index of all the tokens in the corpus, with each instance referenced to its context(s) of occurrence. The most widely-used form of concordance output is the KWIC (Key Word In Context) format, in which each occurrence of the target form (or node) is presented at the centre of a line, surrounded on either side by a number of word-forms or lines of context (the span) specified by the user. For example, here is a sample of a KWIC concordance for the word-form *verde*:

>verde (53)
recorriendo un interminable túnel
>verde del que no hay
el Consejo de Ministros daba luz
>verde a una medida que se
de marjal de gran talla, color
>verde oscuro, y aristados
cortantes. Rodeando el diamante
>verde se extienden ondas de
Madeira, las Azores y Cabo
>Verde y esto impone duras
Hernández pasamos por Risco
>Verde y la Cañada de las
enfoque integrado El Libro>Verde, en el diagnóstico

Here are the first two instances, with the span increased to a line before and after the node:

>verde (53)
cuarenta metros de alto. Da la impresión de estar recorriendo un interminable túnel >verde del que no hay escapatoria posible.

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autónomo. El pasado 13 de diciembre, el Consejo de Ministros daba luz
>verde a una medida que se venía gestando desde hace algún tiempo y que permitirá, a partir de su entrada en vigor el primero de enero de

- - - - - - - - - - - - - - - - - - - -

The KWIC format is 'the convention used most often by concordancing programs precisely because it facilitates study of the immediate context of the keyword'.[5] Some concordance programs permit sequences of words as target items making possible the isolation of phrasal lexemes – *en una palabra, por lo tanto* etc. In the TACT concordancer it is also possible to enter as target items expressions representing parts of words, by use of special symbols. For example, if we wish to recover, from a database of Spanish texts, all instances of abstract nouns ending in *+ación* and *+miento,* we enter as target items the expressions *.*ación* and *.*miento.* The symbol '.' means any (single) character, while '*' means zero or more occurrences of a character. Together, these two symbols mean 'any string of characters'. There is a variety of other special symbols used by TACT to form 'regular expressions' as target items, but the two referred to here are probably the most useful.[6] Categories of words and regular expressions may also be defined and grouped together in a 'personal database' to produce a thesaurus-like classification of related items. For instance, we might group together logical connectors (*así que, por eso, como resultado, de manera que*) in a single rule or make semantic fields of particular lexical items such as colours, animals etc., the rule then being invoked to produce concordance output for all specified forms.

Retrieving data from annotated corpora is in principle the same, the target item being the abstract categories rather than the word-forms themselves. For example, to look at the distribution of personal pronouns with verbs, we enter a search term such as .*_PP .*_V. , meaning any sequence of letters tagged as personal pronoun followed by any sequence of letters tagged as a verb. Similarly, if we want to look at occurrences of relative clauses, we enter the search term [RC .* RC], meaning any sequence of characters with the label RC (relative clause) at either end.

4. Collocation:

Collocation is possibly the most important linguistic phenomenon that can be studied with concordances – it is, for example, central to new approaches to lexicography.[7] Collocation refers to the influence on word meaning of the immediate lexical context, and a central function of concordance programs are the lists of collocates provided for a target item, from which characteristic lexical environments can be derived by observation of the most frequent co-occurrents. Here is a list of the most common collocates for *alto(a)/bajo(a),* from the CCS data:

bajo/a:

planta
capa
voz
presión
oxigenación
temperatura
digestibilidad
muy
frecuencia
salario
renta
potencia
concentración
calidad
disposición
calor
comparación
actividad
cámara
complejidad
productividad
posición
proporción

alto/a:

velocidad
presión
nivel
standing
natalidad
tecnología
burguesía
montaña
paro
déficit
productividad
voz
índice
credibilidad
temperatura
mando
renta
aireación
empleado
cualificación
densidad
funcionario
coste
probabilidad
correlación
evaporación
marea
capacidad
resolución
precio
rendimiento

Note here how the 'gradable antonyms' *alto/bajo* frequently collocate with nouns (particularly abstract nouns) denoting scalar, or relative concepts, or concepts susceptible to some form of measurement – *productividad, credibilidad, temperatura, calor, natalidad* etc. More 'fixed' collocations can be observed – *planta baja, alto mando* and *cámara baja*, as can occurrence in subject-specific (technological) terminology – *alta resolución.* Combined with KWICs, collocational lists can aid the process of gaining a more complete understanding of the use of lexical items by observing patterns across knowledge fields.

The collocates are usually arranged in order of the significance of their occurrence with the target item. In the case of the TACT concordancer collocates appear in descending order of their 'Z-Score', which is a function of the number of times they occur with the target item against their total frequency in the corpus.

5. Frequency data:

Many concordances give frequency lists for all the tokens occurring in the corpus. Here is the top of the frequency list for a 1.3 million word sample (roughly 50% taken from each of the above-mentioned corpora):

Item	*Freq.*	*Written*	*Oral*
de	90700	57969	32731
el	54734	32783	21951
que	50369	20547	29822
la	47057	29096	17961
y	36289	19434	16855
en	35128	20529	14599
a	34569	18364	16205
los	20385	13106	7279
no	18023	5619	12404
se	17022	9450	7572
es	15866	5020	10846
un	15760	8095	7695
las	13367	8711	4656
por	13149	7134	6015
una	12696	6820	5876
con	11142	6412	4730
lo	10764	3557	7207
para	7985	4274	3711
su	6945	5332	1613
o	6850	3001	3788
como	6719	4044	2675
más	6424	3375	3049
pero	5702	1946	3756
eh	5026		5026
sí	4622	453	4169
yo	4353	565	3788
ha	4891	1631	3260
si	4451	1378	3073
me	4181	1190	2991
ya	3895	1119	2776
pues	3809	350	3459
hay	3346	855	2491
muy	3319	1009	2310
porque	3251	530	2721
le	3241	1337	1904
este	3170	1587	1583
qué	3085	719	2289

Of itself, such information is of limited use. However, used in conjunction with collocate information and KWICs, frequency data is an important resource for defining lexical patterning in language, as I hope to show in the following examples.

6. Examples:

In this section I shall present some examples from Spanish, using the type of output described above, to illustrate some of the findings of corpus research.

A common theme in corpus-based studies is the interdependence of grammar and lexis.[8] All the words appearing in the frequency list above are commonly labelled **grammatical** words (pronouns, determiners, prepositions, conjunctions etc.) – items having no independent semantic status, but serving to relate **lexical** words (semantically 'contentful' – nouns, verbs, adjectives and adverbs). If we move down the list of high-frequency items we find that many of the most highly frequent lexical words are often found in contexts where their function has certain properties analogous to those of grammatical words, but at the level of discourse. The following nouns are among the most commonly used in written Spanish – *hecho, razón, tema, problema, cuestión, relación* – and their use frequently involves 'referencing' other text segments in a way similar to anaphoric pronouns:

> *la independencia periodística es un* ***tema*** *apasionante*
>
> *TVE dispone de su propia red de emisiones y poco importa que se dupliquen con las redes de otros organismos. Este* ***hecho*** *constituye una diferencia tan importante que . . .*
>
> *Hablamos de ciencia como si se tratase de un continente frecuentado por el común de las gentes. De hecho sigue creciendo la distancia entre la minoría que detenta ese saber y las masas que no han agotado su capacidad de asombrarse frente a ese icono venerable. El* ***problema*** *adquiere notables proporciones cuando . . .*

In contexts such as these the nouns function as a type of pro-form, referencing and giving retrospective semantic value to other text segments (conversely, the other text segments 'lexicalise' the nouns themselves) – i.e. they are pivots in the textual logic 'whose existence and occurrence is best defined in discourse terms, in a textual world outside of which they have very little reality or meaningfulness'.[9] Furthermore, as with the items normally classed as grammatical, they seem to be finite in number – a closed class.

Corpus research, especially collocational analysis, suggests that much language occurs, and is acquired as, strongly conditioned strings rather than as grammatical structures/frames into which lexical items are inserted. For instance, nouns such as *caso, tipo, proceso, número, forma,* occur frequently in the frame Article + Noun + *de* – *número* appears in this context 272/417 times, often modified by *gran, buen, reducido, elevado, escaso,* creating a series of phrasal synonyms of *mucho/a/s, poco/a/s* and suggesting a degree of priority of function/meaning over formal realisation. The instances of the frame are neither grammatical forms nor lexical items – their status appears to be between that of the word and the group. Other high-frequency lexical items – e.g. *todo, años, vez* – occur in phrasal lexemes or, again, stereotyped strings – *todo el mundo, todo lo que, cada vez más/menos/mayor* (an example of semi phrasal fixity: *cada + vez +* comparative), *otra vez, tal vez, de una vez, en los años +* number, *hace unos años, en los próximos años.* Many of these strings point up very general notions of time, quantity, comparison etc. – semantic notions which are grammatically encoded word-internally.

The relationship between lemmata and their constituent forms is by no means as stable or systematic as is implied by most grammatical formalisms. Certain forms occur consistently in particular lexicogrammatical environments, according to the functional demands of the particular communicative situation. In the sample corpus, the lemma *CREER* occurred a total of 1821 times, of which 1231 were the form *creo* (oral = 1110; written = 121). In the oral corpus *creo* occurred 643 times preceded by *yo* (approximately 20% of all instances of *yo*), 592 instances of which were *yo creo que* . . .(32.5% of all instances of *CREER*). This co-occurrence of personal pronoun and verb form is not found in other high-frequency 1st person forms: *yo + digo* (38/502); *yo + voy* (37/466). The syntagm *yo creo que* has a key role in the organisation of interactive spoken discourse, marking non-factive personal involvement with the text being constructed, a function not shared by the other forms in the lemma.

The final examples concern the coincidence of grammatical form and lexical choice in discourse signalling. One recognised pattern of textual organisation is known as the **problem – solution** structure, in which a situation is presented, problems are described and responses/solutions examined and evaluated. Such a pattern will normally include overt lexical signals, which may coincide with particular grammatical forms – for instance, the verb *evitar* is commonly used as a lexical signpost of the shift within the text between the description of the problem and the solution(s) proposed:

> *Un* ***problema*** *que se presenta a menudo y que imposibilita la observación de objetos muy débiles es la presencia próxima al objeto que se desea observar de otro objeto muy brillante.* ***Para evitar*** *este* ***problema*** *el espectógrafo de objetos débiles está capacitado de unos dispositivos que permiten bloquear parte de su campo de visión.*

In the sample written corpus the lexeme *EVITAR* occurred 114 times, with the form *evitar* occurring 74 times, of which 38 were in the string *para evitar* (as in the above example). The grammatical structure *para +* infinitive indicates purpose, aim, motive and is therefore appropriate to the context of finding solutions to problems. This is confirmed by other common collocations such as *con el fin de, tratar de, el objetivo de, procurar, pretender, buscar,* all of which in some way indicate purpose or aim, so that lexical choice and grammatical context both contribute to the creation of the textual signal. Another example is the lexeme *DESARROLLAR,* of which the past participle forms (*desarrollada/o/s*) occur in just under 50% of its total occurrences (215), many of them with parts of the verb *haber* in the present perfect, as lexical signals of 'response to problem':

> «*en particular* ***se han desarrollado*** *vacunas recombinantes eficaces para el tratamiento de las enfermadades causadas por el IPNV*»

The Spanish present perfect is used 'for any past event which is relevant to the present or whose effects still bear on the present',[10] and is thus an appropriate choice in contexts describing solutions to problems, since the solutions will normally have been devised in the past and are inherently relevant to the present.

7. Conclusion:

The examples presented above illustrate simply the type of 'macro-perspective' that corpus study can bring to Spanish language analysis. It is the use of real data in large quantities that offers potential for innovation and more thorough research into all aspects of language study, both theoretical and applied. It is to be hoped that the considerable progress corpus use has brought to, for instance, English lexicography, grammar and EFL learning materials will soon be seen in Spanish language studies too.

Notes

1. Sinclair, J. (1991), *Corpus, Concordance, Collocation*. Oxford University Press, p.1
2. See Leech, G. and Fligelstone, S. (1992), 'Computers and corpus analysis'. In Butler, C. (ed.), *Computers and Written Texts*, Oxford, Blackwell, pp. 115–140.
3. See Marcos Marín, F. (1991), *Coordinación del Corpus Lingüístico de Referencia de la Lengua Española*, unpublished project outline for Madrid Oral Corpus, Sociedad Estatal del V Centenario, p.3.
4. The written corpus is the King's College London Corpus of Contemporary Spanish – 7 million words. The oral corpus is the Madrid Oral Corpus (Universidad Autónoma de Madrid) – 1.3 million words.
5. Tribble, C. and Jones, G. (1990) *Concordances in the Classroom*. London, Longman, p.11.
6. See Bradley, J. (1990) *TACT: User's Guide. Version 1.2*. University of Toronto, p.48.
7. See Sinclair, J., *op. cit.* and (ed.) (1987), *Looking Up*, London, Collins.
8. See, for instance, Francis (1993), 'A Corpus-Driven Approach to Grammar: Principles, Methods and Examples', in Baker, M., Francis, G. and Tognini-Bonelli, E. (eds.), *Text and Technology*, Amsterdam, Benjamins, pp.136–156 and Sinclair (1991).
9. See Carter, R. and McCarthy, M. (1988) *Vocabulary and Language Teaching*. Longman, London, pp.207–208.
10. Butt, J. and Benjamin, C. (1988), *A New Reference Grammar of Modern Spanish*, London, Edward Arnold, p. 211.

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Introducing Portuguese into the timetable

Neville Mars St Edward's College,
Liverpool
Tom Manning St Francis Xavier College,
Liverpool

Introduction

To bring Portuguese into the school curriculum will require persistence, patience and, above all, an undying enthusiasm. Portuguese is an important world language but is not generally perceived as such in Britain. This is a fundamental point to bear in mind if one is speaking seriously about the promotion of Portuguese. Fortunately, mass tourism has come to Portugal and we must welcome the spin-off that this is giving to the interest in and study of the language. More propaganda, however, at national, embassy level will be essential if greater inroads are to be made in the promotion of the study of Portuguese. Television is making millions more aware of other languages and cultures and this is to be welcomed but much effort will have to be made at ground level if this awareness is to be translated into deeper study. Progress, in this respect, can only be slow and steady and we must not be impatient or disheartened by the obstacles in our path.

Even so, we hope we shall not dwell over long on the drawbacks and difficulties of introducing Portuguese, but rather show how enthusiasm tempered with realism, can help put Portuguese on the curriculum map, if only in a modest way to begin with.

We feel it might be useful to look back on our respective experiences in teaching Portuguese, as these have, needless to say, informed our attitude and approach to teaching the language.

Neville Mars

After degree and PGCE I went into teaching. A year or two on I began to teach some night school classes in Spanish and then had the idea of asking the centre to offer a Portuguese course. To my surprise and delight there were enough takers for this to begin. The students (all adults) were keen and well-motivated, travelling from as far as 25 miles away to attend the classes. These continued to be popular for the next four years and then I moved to a new post in Liverpool. The experience gained in giving these classes was invaluable. A Portuguese teacher must keep his hand in and evening classes are a good way to keep up one's Portuguese, to get practice in teaching it and to keep up-to-date with materials available.

When I moved to St Edward's College I sounded out my 5th and 6th form pupils about any interest they had in studying Portuguese. Half a dozen were keen and classes were started, twice weekly in the dinner hour. This became a permanent feature and was always tied to taking the 'O' Level examination after one year. This examination was of a ridiculously high level compared with the equivalent ones in other languages but was tailor-made for me and my pupils since there was no oral or listening comprehension: we had little class time for the latter and few available materials. I used Willis as a text book with all sorts of supplementary material including extracts from Salazar's printed speeches, from Eça de Queiroz, newspapers and magazines, stories such as *Branca de Neve e os Sete Anões* and, of course, past papers. A large proportion of pupils, incidentally, were now seeking out University courses in Portuguese: Ibero-American Studies, Hispanic Studies, and, at Oxford, Modern Languages with Spanish and Portuguese. They went on to achieve the highest honours in the subject and some, let us remember, have become teachers (including Tom Manning who co-writes this article). I had from time to time tried to get Portuguese into the official school timetable. This proved to be quite unworkable for a number of reasons which need not concern us now as the whole secondary system has changed.

Then a loophole appeared. The organisation of General Studies in the 6th form was changed. Students could choose two subjects from a list of about ten and do four periods of each per week. I put Portuguese on the list. A number opted for it and, at last, I had four periods on the timetable and time to do a GCSE course in one or two years. (Incidentally this coincided with the threatened possibility that the Portuguese GCSE was going to be discontinued!) Also it had become increasingly easier to find good teaching materials. An excellent weekend conference in Rugby in 1993 helped end the feeling of isolation as a Portuguese teacher, and a group formed by Peter Bull, meeting at Salford University, helped further. Peter put me on to Bob Powell at Warwick, and through him, *because I was a practising teacher of Portuguese in school*, I was able to take part in a Lingua project funded by Brussels. I was able to spend a wonderful fortnight in Viana do Castelo, get inside a Portuguese school and work with teachers and pupils, read a wide selection of the Portuguese press and generally get up to date with Portuguese issues and everyday life. I had two books sent to me from the LIDEL publishing house in Portugal, (*Português ao vivo* and *Gramática Activa*) which are outstanding. There are past GCSE papers and Listening comprehensions to use and for video material the BBC course and occasional documentaries and films in Portuguese on the television. A friend with Cable TV also provides me with programmes direct from Lisbon. The first group of pupils all passed their GCSE in June 1994 with grade 'A' (one 'A*') and two went on this year to do A Level. I am confident that they will do well and I thank colleagues I met at the ALL Conference in Manchester for their help with past papers and literary background material.

This September beginners in Lower 6th will combine with others who wish to take up Portuguese in the Upper 6th (Years 12 & 13). The course will then be GCSE in one year. A weaker pupil could do it over two years if he/she preferred. This is probably the ideal arrangement. It is certainly the most permanent, the strongest position which Portuguese can have in the timetable at St Edward's.

Tom Manning

My first opportunity to teach Portuguese came when I took up a post as teacher i/c Spanish at St Mary's VI Form College in Blackburn in 1986.

It was clear that it would be easier to timetable a new language during the normal school day than would be the case in an 11–16 or 11–18 Comprehensive. I was gratified, therefore, to have my request to introduce Portuguese taken up. The Principal, Mike Finlay, was happy to allow Portuguese as an experiment, and it is worth noting that he saw this as a potential asset to the College in its competition with other institutions in the area. (There is a lesson here – Portuguese can be 'sold' as a prestige subject which can enhance a school's academic reputation.)

Three one-hour periods were allotted – very generous indeed in terms of an experiment. I had three pupils initially, all of 'O' level repeat standard, which made 'O' level Portuguese in one year an unlikely prospect. I opted instead for the Preliminary Certificate of the Institute of Linguists. This was (and is) an excellent practical and, above all, manageable examination for a one-year course, but it did present a number of hurdles. There was the need to find an independent oral examiner, and, at that time (mid 1980s) there was a severe lack of suitable materials for preparing candidates for the exam, especially the 'culture' or 'background' section. (I would stress that the situation has changed markedly since then. Just a year or so later the *Discovering Portuguese* course book from the BBC was to provide a wealth of listening and 'background' material.)

Much help and encouragement was forthcoming from a number of organisations including the Gulbenkian Foundation, the Anglo-Portuguese Society, Canning House, the Portuguese Tourism Board and the Portuguese Embassy. Eugénio Lisboa, the Portuguese cultural attaché, was especially supportive.

My career aspirations later took me back to Liverpool. In my current post at St Francis Xavier College I offer GCSE Portuguese to good linguists in the sixth form – 'good', because teaching takes place at lunchtimes, after school and even, on occasions, on Saturday mornings.

For able linguists I find GCSE in one year manageable. Classes are small (three or four pupils in any given year) and keen, allowing rapid progress to be made. Even so, there is little time for anything but the essentials and pupils have to be relied upon to put in a great deal of work in their own time. There are problems, certainly, but they are far from insuperable, while the relatively short-term goal of GCSE in one year means results are quickly gained, to the satisfaction of pupil and teacher alike.

The College has a strong academic tradition in both classical and modern languages, which helps make Portuguese less of an oddity than might be the case elsewhere. Moreover, both Headmaster and Head of Department are supportive of the initiative and agree that Portuguese can enhance the curriculum by offering something 'different'.

Observations and conclusions

After so many years of teaching Portuguese at secondary level, we would be delighted to publish a winning formula for introducing the language into schools and colleges across the nation, but we know that, in reality, getting Portuguese onto the timetable will continue to be a challenge. However, we can offer a number of suggestions and ideas for those willing to take up the fight.

Choosing your pupils

We need to be realistic about the type or calibre of candidates we aim for. If we are to establish Portuguese in a school, we need to recognise that it will almost certainly have to be on a small scale initially, and that it may in all likelihood remain on a small scale even when fully integrated into the curriculum. It follows, then, that we must be prepared to build our foundations with care and caution.

It may disconcert some to learn that we do not, under the present circumstances, subscribe to any notion of 'Portuguese for all'. This idea would be hopelessly idealistic and unworkable. It is important to acknowledge that success can most surely be built on success and this means *targeting* able pupils in the first instance. Good, enthusiastic linguists with proven records in French or Spanish GCSE are particularly 'fertile ground'. After all, where you are most likely to be allowed to experiment is going to be the Lower Sixth; an early clutch of higher grades in the Portuguese GCSE, especially if after only one year of study, will help ensure that the experiment continues to receive the support of the Head.

The attitude of senior management is crucial. You are, most likely, the only Portuguese specialist on the staff. If you give the impression that Portuguese is your 'pet project' or hobby horse, you may expect not to get very far. Promise instead a set of good passes in a subject local rivals are not offering, and the prospects look brighter. Moreover, if you are introducing Portuguese as an 'extra' in your own time or by taking on a heavier timetable load, then it simply has to be accepted that you will need to make rapid progress if it is all to be worthwhile. Targeting and encouraging good pupils will help tremendously in getting the subject off the ground while you cope with the demands of the rest of your timetable.

At the risk of plunging deeper into controversy, we would want to point out that pupils who have already studied Spanish can make initial contact with and progress in Portuguese more easily than those who have no Spanish background.

The 'Spanish experience' can be leaned on to advantage by the busy teacher who is pressed for time.

Planning your course

The length of the course you are planning to introduce is a major consideration. Heads are rightly concerned about staff leaving in mid-course, and you will need to allay fears about abandoning pupils with no other Portuguese specialist available to take over your commitments. This can best be overcome by setting one-year targets: GCSE in one year for the able linguists, with perhaps Basic Level GCSE in one year and Higher Level the following year for the weaker candidates.

As for 'selling' Portuguese to Head and pupils alike, this is something the teacher has to consider carefully. Timetables are becoming even more crowded, and Portuguese will have to compete with attractive new courses such as Theatre Studies, Film Studies and PE GCSE.

We feel that display is a good starting point. Take advantage of notice-board space, both in language rooms and in corridors to arrange eye-catching, intriguing poster and photo displays on Portuguese themes. This can be followed up by a departmental leaflet or handout outlining what Portuguese has to offer before you resort to direct canvassing of suitable candidates.

Once you have your class 'signed up' how do you make sure the pupils stay with it? There are not the immediate 'points of contact' or cultural icons which the pupils can recognise (as when they study French, Spanish or German) but let us not underestimate what is at our disposal. The imaginative and resourceful teacher will, for instance, stress the international importance of the Portuguese language, illustrating its global diversity with a variety of pictures, books, newspapers and magazines, backed up with judiciously chosen extracts from radio and satellite TV recorded in advance. Using BBC radio and TV programmes such as *Get by in Portuguese, Discovering Portuguese* and *Brazil, Brazil,* professionally made and backed up with excellent support material, will enliven your course and, at the same time, show your pupils that Portuguese is taken seriously.

As for course books, the situation has improved enormously in the last few years. Below is a list of the text books we have used in our own teaching. We recommend dipping into as wide a range of course books as you can find, as you are unlikely to find the time to design your own worksheet material if Portuguese is, initially at any rate, a lunchtime 'extra'.

If you can, make contact with other Portuguese teachers in your area. We are fortunate in belonging to a 'North-West Consortium' of teachers and lecturers where ideas and initiatives can be shared. It is to be hoped that more such groupings might be possible in other parts of the country.

The recently launched *Portuguese Bulletin,* edited by Peter Bull, and available as a supplement to *Vida Hispánica,* is an invaluable source of information and inspiration. Above all, it breaks down the sense of isolation that we are sure many a Portuguese teacher must feel.

Text books used

An essential course in Modern Portuguese.
R.C.Willis
Lusofonia
Português sem fronteiras (3 vols.)
Português ao vivo (2 vols)
Gramática Activa /Coimbra/Leite)
Teach Yourself Portuguese
Portuguese Linguaphone
Português prático (Paulik)
BBC Discovering Portuguese + video
BBC Get by in Portuguese
Vamos aprender português
Bem vindos

A 'mock' exam of the Roman Circus

John C. McIntyre
University of Strathclyde

An original article by Daniel Samper Pizano (Colombia, 1945–) is here used as the basis for a 'mock' exam for advanced students of Castilian language.

Los bellos tiempos del circo romano

Yo **habría sido** un extraordinario espectador en el viejo circo romano. Partícipe de la emoción popular, con seguridad **habría hecho** fuerza por el león, por el tigre o por el bicho encargado esa tarde de devorarse a los cristianos. Me pliego fácilmente a la euforia de la gradería; así que debo aceptar que, pese a haber sido en mis años mozos monaguillo de iglesia, los primeros cristianos no **habrían tenido** en mí a su indignado defensor, sino a un pequeño émulo de Nerón. Uno no puede sustraerse a su época ni a su oficio.

Supongo que también en los albores de nuestra civilización me **habría encantado** ser periodista, aunque fuera** para entrar gratis al Coliseo . . . Todo . . . indica que si yo hubiera sido** periodista romano en la época del imperio, me **habrían producido** verdadero delirio las veladas dominicales en que las fieras almorzaban cristiano crudo . . .

Yo **habría esperado** la temporada en el Coliseo con indescriptible entusiasmo. **Me habría reunido** con otros colegas en los baños públicos a anticipar pronósticos y a comentar con nostalgia sobre las gloriosas tardes de Flavio, cuando el Coliseo estaba nuevecito y tanto a cristianos como a fieras se les exigía un peso mínimo reglamentario. **Habría acudido** a los patios a observar cuidadosamente el tamaño de los leones y la constitución de los cristianos que se enfrentarían al día siguiente. **Habría apostado** fuertes sumas con mis amigotes, siempre a favor de los leones. En mi calidad de comentarista deportivo, **habría incluido** en el bando diario una breve información sobre la jornada dominical y algunos antecedentes sobre los participantes. **Habría señalado** al público, por ejemplo, la presencia de «Magnate II», un león africano hijo de «Shita» en «*Simba*», cuyas presentaciones anteriores lo convertían en campeón de consumo de carne. **Habría subrayado** que se trataba de un león «de casta», y – como los periodistas tenemos que ser imparciales – **habría dedicado** también algunas líneas al rival de turno, para decir que se trataba de un joven cristiano aprehendido recientemente a orillas del Tíber. **Habría rematado** el artículo pronosticando que «este joven elemento, al cual veremos mañana en su función de debut y de despedida, seguramente dará que hacer a las fieras que desde hace tres días han sido privadas de alimentación para que no defrauden** al respetable público».

El día de la corrida de cristianos **me habría levantado** más temprano que de costumbre. **Habría acudido** a la plaza del barrio a fin de comprar pan, vino, algunas lonjas de carne y frutas; al circo hay que ir provisto de merienda, pues de lo contrario no se goza el espectáculo debidamente. Mis amigos harían largas colas desde las primeras horas de la mañana a fin de coger buen puesto. Yo llegaría más tarde porque también en esa época los periodistas gozaban de privilegios y consideraciones debidas a su oficio.

Durante la larga espera se suscitarían algunas peleas entre el público. Cuestión de tragos, por supuesto. Un cristiano que grite** vivas a Jesús sería golpeado por hinchas del equipo local – partidarios de los leones – y a lo mejor pasaría a formar parte de la alineación de esa tarde. Lanzaría piropos con mis amigotes a algunas vestales bestiales que pasaran** y, como las costumbres del momento eran así de corrompidas, escucharíamos también silbidos de complacencia entre los varones cuando hiciera** su arribo a la tribuna algún efebo rubio.

Después llegaría el emperador acompañado de su mujer o su caballo, según su personal gusto, y nos pondríamos de pie los 50 mil espectadores para aplaudirlos largamente, no fuera** cosa que los centuriones considerasen** que el público había sido frío con el César y se calentaran**. Sentado el gran jefe en su palco, en medio de uvas y esclavos, se escucharía un «Ave» colectivo. Desde abajo, los cristianos agregarían con voz trémula: «Los que van a morir te saludan». Luego me empacaría un buen sorbo de vino y me dispondría a ver el espectáculo, para poderlo narrar más o menos así en el bando del lunes:

La tercera corrida de la feria no respondió a las expectativas de los romanos, que se dieron cita desde temprana hora para divertirse sanamente en el Coliseo Flavio, abarrotado hasta las banderas gracias a la radiante tarde de sol y lo promisorio del cartel. Los leones reflejaron buen peso en la balanza, no así los cristianos. A pesar de que a algunos de ellos se les amarraron bolsas de arena bajo la túnica, fueron, en general, un encierro débil. Las autoridades deberán velar para que no se repitan estos abusos, que constituyen una falta de respeto hacia el paciente público. Había, sin embargo, algunos ejemplares de recia constitución que fueron recibidos con un «Oh» de admiración por la tribuna cuando salieron a la arena . . .

. . . A pesar de que el público merecía una tarde memorable, la de ayer no lo fue. Los cristianos ofrecieron poca resistencia a sus rivales: arrodillados en la arena, con las manos juntas y los ojos implorando al cielo, resultaron presa fácil de los animales. El resultado final fue: leones 196, cristianos 1.

El león de la honrilla fue marcado por Cayo Trémulo, el joven cristiano capturado a orillas del Tíber cuando trazaba en la arena el dibujo de un pez, símbolo de esta subversiva organización que, según las autoridades, ha sido ya prácticamente desmantelada y deberá desaparecer en los próximos meses. Cayo Trémulo se enfrentó a «Tembo», un león principiante importado de África del Norte. La fiera inició el combate con agresividad y logró asestar buenos golpes a su rival, de lo cual es testimonio la oreja que éste perdió en los primeros minutos. Sin embargo, una vez más se demuestra que en estos enfrentamientos no gana quien se lanza con más vigor en un principio, sino quien sabe dosificar las fuerzas. Al cabo de algunos rugidos que buscaban impresionar a su rival, «Tembo» empezó a acusar debilidad. Sus golpes de garra no quebraban huesos, sino que producían meros arañazos en la espalda y brazos del contendor. Luego de veinte minutos en que Cayo Trémulo logró esquivar arremetidas sin tino del rival, éste, fatigado y sediento, resolvió echarse a descansar con las fauces abiertas y la lengua afuera. Hábilmente, Cayo aprovechó el instante: se aproximó a «Tembo» ofreciéndole un fémur sobrante de un match anterior y, cuando lo tuvo cerca, le asestó repetidos golpes con el hueso, hasta que «Tembo», atembado y atontado, se arrastró en busca de las tablas. Allí fue rematado por la cuadrilla de sobresalientes de Cayo, un grupo de mujeres y niños que no había hecho sino rezar. El César accedió a concederle la vida al joven vencedor y, cuando levantó el pulgar en señal de perdón, el público, este noble y entendido público romano, lo vitoreó largamente . . . A excepción de

Cayo Trémulo y de la presentación de «Magnate II», que ayer batió su propio record al ingerirse a 41 cristianos completicos, la corrida fue opaca y deslucida. Ya empieza a hablarse, sin embargo, de lo que sería un cartel espectacular: Cayo Trémulo contra «Magnate II». Las apuestas indican un registro de 7.983 contra 2, a favor del león.

(Original text, edited – 1,184 words)

Source: Daniel Samper Pizano: *¡Piedad con este pobre huérfano!*, 3a edición, Plaza y Janés, Bogota, Colombia, 1985

****

TEST *Los bellos tiempos del circo romano*

1. Apart from 'circo' and 'romano' in the title, identify *ten* further words or phrases that help to evoke the world of Imperial Rome. (10)

2. Identify *ten* words or phrases from the vocabulary of the bullfight. (10)

3. How successful is the author's manipulation of bullfight vocabulary for his other purposes? (5)

4. Identify, explain and comment on at least *five* terms drawn from the world of sport, especially football and boxing. (10)

5. Comment briefly on the author's use of suffixes in:
nuevecito (line 33); amigotes (lines 40, 90); and completicos (lines 187–8). (5)

6. Re-cast 'me empacaría' (line 111) in colloquial *peninsular* Spanish. (3)

7. Identify the origin and the meaning in this context of the unit 'El león de la honrilla fue marcado por Cayo Trémulo' (line 143–4). (5)

8. There are nine examples of subjunctive usage between lines 1 and 115 of this edited passage. Each is asterisked. Select any *five* and provide the rationale for their use. (15)

9. There are fourteen uses of conditional (underlined) and sixteen of the conditional perfect (in bold) between lines 1 and 115. How successful stylistically do you judge this accumulation of examples of these two related parts of the Castilian verb system? (5)

10. Discuss the verbal forms in: no se goza el espectáculo debidamente (lines 74–5); and se escucharía un 'Ave' colectivo (lines 107–8). (5)

11. Identify the four uses of the true passive between lines 116 and 193. (4)

12. What do you find worthy of comment in the unit '. . . pez, símbolo de esta subversiva organización que, según las autoridades, ha sido ya prácticamente desmantelada y deberá desaparecer en los próximos meses' (lines 146–50)? (3)

13. What is worthy of note in the unit 'atembado y atontado' (lines 175–6)? (5)

14. Between lines 116 and 193 there are a number of units where an adjective usually to be found behind the noun is re-located in front of the noun. Identify *five* such cases. (5)

15. Discuss the linguistic underpinnings of the humour in any *five* of the following :

i. las fieras almorzaban cristiano crudo (lines 24–5);
ii. al cual veremos mañana en su función de debut y de despedida (lines 61–3);
iii. la corrida de cristianos (line 68);
iv. a algunas vestales bestiales que pasaran (lines 90–2);
v. acompañado de su mujer o su caballo, según su personal gusto (lines 99–100);
vi. Sentado el gran jefe en su palco, en medio de uvas y esclavos (lines 106–7)
vii. ofreciéndole un fémur sobrante de un match anterior (lines 172–3) (10)

Total: 100.

Reserve exercise :

16. Translate into English

either lines 84–97 (from 'Un cristiano . . .' to '. . . un efebo rubio.')

or lines 166–177 (from 'Luego de . . .' to '. . . de las tablas.'

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Access for the disabled tourist in Murcia

Anne-Marie Styles
Lancaster and Morecambe College

Towards the end of the summer term 1994 I was approached by one of our GNVQ Leisure and Tourism lecturers about bidding for Lingua money that was available with a view to taking a group of students to Spain in 1995. I was eager to participate. The GNVQ students, who were 17 or 18 year olds, had been studying Spanish for a year and were enthusiastic about an overseas visit. Furthermore, a Lingua project would mean that 50% or even 75% of the expenses would be paid for. However, to ensure a successful bid we needed to think up an original project, as well as find a suitable partner establishment, within a very tight deadline.

The project

It was my colleague who came up with the idea of a project aimed at the disabled tourist. This was to prove most favourable to the Lingua unit. The students would gather information relevant to the disabled visitor regarding access and facilities in various tourist locations in the region of the partner school with a view to compiling a brochure to be distributed by Tourist Information outlets. It would enable students with only a year's Spanish to use their survival skills in finding their way round a town and asking for information in the language. Of course the idea was also to work alongside their Spanish partners who would assist.

The partner school

The second obstacle, finding a partner establishment, we overcame by contacting the Central Bureau which receives requests for exchange partners from educational establishments abroad. They offered us a secondary school, the IES de Centí y Lorquí, in the region of Murcia. We considered the fact that they were not a vocational college, but thought it would not be a problem. In fact, in the event, it gave the Spanish students and staff an insight into our methods and approach to study which contrasted strikingly with theirs. Communication took place by fax, initially because we needed a quick response. However, it proved by far the most reliable way to correspond as the norm. The school was situated in a rural area and the post would have been slow. As for the telephone, teachers are more often than not unavailable to take calls.

The school accepted our offer, although I was later to find out that they were really quite apprehensive about the whole project. The preparatory visit which I undertook the following October was to prove extremely useful in allaying their fears.

Preparatory visit

This was an essential part of the whole exercise. I spent three days, funded by Lingua, visiting the partner school and surrounding area. I met students and staff as well as the local mayor. Prior to my visit I had had a briefing session with one of our special needs lecturers who had given me useful documentation and current thinking on access for the disabled. She had recently taken a group of disabled students to Greece and had encountered all kinds of unforeseen problems which were important to be aware of when undertaking the kind of research we envisaged.

Armed with lots of information and ideas and enthusiastic about our project I was able to talk through it with confidence. We began to work out an action plan and a framework and dates for the exchange visit. We decided to target three tourist localities. I took advantage of my visit to acquire as much knowledge about the area as possible, visiting the city of Murcia and the coast, and collected information, posters etc. to take back to college. As far as the action plan was concerned, we proposed compiling a questionnaire for use by the students to do their research and to exchange letters and cassettes. The Spanish teachers were to organise the visits and arrange meetings with various hoteliers. We also planned to spend the middle week-end of the two-week stay in a youth hostel in the mountains.

The Spanish teachers were also keen that I should meet and talk with the students. Many had never been out of the region let alone the country and although enthusiastic, some were apprehensive. My visit did a lot to reassure them.

Following my visit I had to submit a written report and a financial report together with receipts.

The Spanish now felt more assured about their own bid which they had to submit regarding their proposed visit to Lancaster. They proposed doing a similar exercise in the North West of England and came over on a preparatory visit in January, during which time they familiarised themselves with the area and college. Their visit proved useful to finalise details of our own imminent trip to Spain in February and match English and Spanish partners.

English students' preparation

I incorporated this as much as possible into the Spanish lessons (two hours a week). They made cassette tapes introducing themselves, some doing it in the form of an interview. They wrote letters. We displayed the information I had brought back and I was able to brief them on the school and locality.

Equally important was for them to attend sessions on disability awareness with particular reference to the disabled holiday-maker prior to devising a questionnaire. I arranged for two disabled people (a wheel-chair user and a partially-sighted deaf person) with specific experience of travelling abroad to talk about their experiences and tell us what the students should be looking for and asking about while doing their research. This proved invaluable preparation and the students became even more keen to do the project and felt they were going to produce something of benefit and value.

There were hiccups. Some of the students backed out due to personal circumstances. Some were unable to receive a Spanish student back. We finally had to recruit first year students, with only six months' Spanish, but who made up for this by sheer enthusiasm. However, one of these first year students was actually Spanish and was to prove a useful interpreter and go-between!

The exchange visit

Leaving cold grey England in February to spend two weeks in warm, sunny drought-ridden Murcia was certainly an attractive prospect. We were not disappointed. The English students were given a tremendous welcome by their Spanish partners and families and any English student who may have been apprehensive was soon feeling at ease. The Spanish students and parents, too, expressed their pleasure at the behaviour and friendly nature of the English. The pairings worked well on the whole, and they included male–female. The Spanish community was very small – two villages separated by a river. The advantage was the students never felt isolated. They made good use of the sports facilities available and in the evening the discotheque proved a popular meeting place. I stayed with a teacher whose son was involved in the exchange. This meant that there was an English student, a girl, in the same accommodation. It proved beneficial for both me and the students as they felt there was a natural channel of communication. My male colleague, who was not a linguist but who had a smattering of Spanish, was housed with the other Spanish teacher of English involved. He took care of the finances. It was important to keep all receipts of any expenses to do with the project for the financial report to be submitted to Lingua.

We encouraged the students to make good use of their free time, explore independently and use local transport. They organised their own trip to the nearby town of Molina to go ten-pin bowling and a shopping trip to the city of Murcia.

As for the project itself the format we had envisaged worked well. Before a specific visit the students were briefed, divided themselves into small groups (Spanish and English students mixed together of course), and were allocated locations (a hotel or museum, shops and banks etc.) to do the research. This obviously meant the members of each group had to organise themselves, co-operate with each other and use their social skills. Visits to hotels and leisure centres were made with prior arrangement by the Spanish teachers, but the students were often on their own, albeit armed with a letter of authorisation, and had to deal with hotel managers and the like to access buildings and any special facilities in order to complete their survey. For the Spanish students it was a new experience, whereas the English students were familiar with this kind of activity. In some cases the teachers accompanied a particular group, which was important to facilitate follow-up work and to raise our own awareness.

We visited a wide range of localities: the regional capital, Murcia, the coast, La Manga-Mar Menor, two spa towns, Archena and Fortuna, the rural interior including historic towns, a camp site and an isolated hotel complex in the making. The students therefore reported on traditional and 'alternative' forms of tourism.

After a visit to the designated area the following morning was spent in school. The Spanish students attended normal lessons while the English evaluated their findings in discussion and then on word processors. We were given one of the computer rooms as a base room. One unexpected spin-of was learning the language of a Spanish word-processor! These sessions proved extremely valuable for the groundwork of the final product. The English version was to be completed on our return to England and then translated into Spanish by our partners.

Impact of the project

There is no doubt the project had a profound, positive impact on the English students. They now have a tremendous enthusiasm for Spain, the language, people and the way of life. They are keen to develop their language skills realising the relevance and importance of this. They also recognise the value of having an understanding of the cultural differences between countries. Many are expressing they now have the desire and confidence to live and work abroad. They kindled friendships, not only with their Spanish partners but with each other. (As they were mixed first and second years they had not known each other previously). The nature of the project has given them a much greater understanding of the problems faced by disabled people. They feel they have been able to make a worthwhile contribution towards helping overcome some of the problems.

The Spanish were equally positive. Regarding the disability aspect, the teachers, having been sceptical in the first instance, were increasingly interested and positive about it as time went by. We became aware of government and regional initiatives and spoke to various local government departments about disability issues. The Spanish teachers were also impressed by the methods we used, allowing the students the autonomy to undertake research and take responsibility for their own learning. These were new concepts for the Spanish.

The students all improved their foreign language skills, some taking more advantage to learn than others. The English students had only a rudimentary knowledge of Spanish and therefore had to learn to overcome problems of communication.

The Spanish students' visit to Lancaster

This took place in June and followed a similar pattern to our trip to Murcia. For many students it was their first visit abroad and they were tremendously excited and enthusiastic. We feel it certainly did much to increase their confidence as well as tolerance and understanding of another culture. The visit was very important in maintaining the positive impact of our earlier visit and develop friendships and interest in Spain and Spanish amongst our students.

Recommendations for future exchanges/projects

1. Appropriate language preparation is very important. The more the better. An exchange or prospect of one can generate interest and provide a valid reason to learn.
2. A project needs to be seen as worthwhile by the students. It provides a focus for joint activities and gives an exchange visit added importance.
3. A preparatory visit provides a valuable opportunity not only to meet and plan face to face with one's foreign counterparts but also to clarify any doubts about a project conceived by one partner. It is important that both partners have a strong commitment to the goals of the project.
4. There should be thorough preparation and involvement of the students in the project prior to the visit.
5. During the visit it is important to keep some kind of diary to facilitate the writing of the report afterwards. The documents and guidelines issued by Lingua are extremely helpful.
6. We envisage engaging other students' interest in the idea of an exchange by using previous positive experience: involving enthusiastic students to cascade information, having a permanent display/exhibition, maintaining links with the partner school.
7. The advantages of repeating the exchange with the same school are obvious: a lot of the groundwork has been done, friendships established at staff level, the locality is familiar and therefore it is easier to devise suitable projects.
8. The JEP gives the opportunity to students who do not necessarily have the resources, to enjoy a potentially rich, worthwhile experience.

Footnote

LINGUA: Joint Educational Projects are for young people and include a 14-day exchange and have a language focus.

SOCRATES is the new EU programme which incorporates the existing LINGUA, ERASMUS, ARION and EURYDICE programmes and extends Community action to schools, on a significant scale, for the first time. The new EU SOCRATES programme was formally adopted on 14 March. It comes into effect immediately and will continue until the end of 1999.

Chapter III Action!: LINGUA supports a range of activities for teachers and pupils to promote competence in the languages of the EU.

The Central Bureau has been appointed as the UK National Agency for LINGUA. Their new address from September will be at the British Council's Headquarters at 10 Spring Gardens, London SW1A 2BN (Tel: 0171 930 8466).

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El rastro

Joanna Dotor, of Basingstoke College of Technology, has sent in the following suggestions for maintaining momentum in Adult Education classes.

Inspired by the comments of Phil Turk in the December 1994 edition of Vida Hispánica I thought I would write about my Adult Education Class. There are very few articles in the journal from Adult Education Tutors, perhaps like me they have been put off in the past by the more academic articles and have felt that they had nothing to offer. I am in the fortunate position of running an Adult Education Class which is now in its fifth year. The students come from a variety of backgrounds, are of different ages and are learning Spanish for a variety of reasons. There are usually about 12 students each term. A typical Adult Ed class! Some have been in the class from the start and some for a year. There are even members of the group who take time out to have a baby and then come back. Some of the students have GCSE Spanish, some have done Institute of Linguist Preliminary and General Certificates and some do not wish to take an exam of any kind. I would hesitate to say that we are breaking world records in speed of progress but slow and steady seems to be the best for this class

The class was recently visited by a group of students from Spain and I was extremely impressed to see how well my students could converse with them.

It is difficult to come up with fresh ideas when you have had students for so long. I am aware that I do not want to repeat activities that we have done before, at least not in their original format. I therefore wish to initiate some sort of 'intercambio de ideas' with other teachers in Adult Education. My class works very well as a group because I think we all share the same sense of humour. The majority of students really enjoy the opportunity to demonstrate their talent to amuse in Spanish and activities where this is encouraged work very well. The following are examples from a recent class activity. Students working in pairs had to design an advert for a job. These adverts were then distributed to different pairs so that they could write letters of application. This task allows students complete freedom of expression. They can also see how well they are doing compared to others in the group. They are usually pleasantly surprised to see how easily they can write a letter. The exercise also gives them a purpose for acquiring new vocabulary especially the dreaded verbs.

Previous whole class exercises I have used have been to organise a hypothetical party. In groups students have had to

1. Decide on the theme for the party.
2. Write out the shopping list.
3. Decide on the type of music they want and explain their choice and how it relates to the overall theme.
4. Write out a recipe for one of the dishes to be served.
5. Explain the rules for a game to be played at the party.
6. Design an invitation.

This works very well at the end of the term especially at Christmas when you can actually have some food and drink as well!

In this class I have always been more concerned with the students being confident enough to communicate rather than an over emphasis on correct Spanish. I think this has paid off, students re-enrol every term and they and I look forward to the weekly classes. It is certainly the highlight of my teaching week.

The following are just 2 examples of the several that Ms Dotor sent. They are as written by her students.

NECESITAREMOS TAXIDERMISTA PRONTO. COMENZAR EN SEGUIDA CON EXPERIENCIA DE ANIMALES DE TODOS TIPOS HASTA CIEN KILOS. TIENE QUE ESTAR DISPUESTO A VIAJAR EXTRANJERO Y POSEER PROPIAS HERRAMIENTAS. ESCRIBIR CON REFERENCIAS O EJEMPLOS DE SU TRABAJO A: EL DEPOSITO DE CADAVERES, AYUNTAMIENTO, TRANSYLVANIA.

Estimado Sr:

Quiero solicitar el puesto de taxidermista de barra que se anunció ayer en el diario. Tengo muchos años experiencia de disecando todos tipos de animales del mundo del campañol al delfín. Mi ambición es disecar una girafa. Trabajo largos tiempos porque no tengo amigo. Soy individualista.

Referencias: Museo Zoológico, Ulan Bator, Mongolia; y la universidad del Estado, Utah, Estados Unidos.

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ESCRIBIR CON REFERENCIAS A PERSONAL DIRECTOR AYUNTAMIENTO.

Estimado Sr:

He leído su anuncio, en el que busca una procesadora de textos y quisiera solicitar el puesto. Llevo cinco años trabajando con IBM con Words for Windows, Word Perfect Desk Top publishing y desde luego cartas y reportajes. Tengo 27 años, estoy casada con siete niños y vivo al lado del ayuntamiento.

Espero su respuesta.

Le saluda atentamente

* * * * * * * * * *

Jenny Wake, of Badminton School, Bristol, who contributed most of last June's **Rastro** has reminded us of another useful mnemonic:

CaRoLiNa gives you the only consonants in Spanish which can be doubled.

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Reviews and Books received

We receive a steady number of books for review, and we are constantly seeking to widen the number of reviewers. If you are interested in reviewing, particularly any of the publications listed under *Books received*, please get in touch with us, letting us know your particular field of interest.

Dialogue, Sandra Truscott. General Editor: Brian Hill. *Macmillan Press 1994. ISBN 0-333-600355-2. £169.00.* Obtainable direct from Macmillan.

The size and weight of the black box containing Macmillan *Dialogue* gives the first clue that here is something big and important in language courses.

In his covering letter Professor Brian Hill, the series creator, describes the course as an 'all round learning experience'. Further delving into the black box reveals a large range of materials which endorse this statement: a Learner's Guide, Coursebook, Language Practice Book, 2 videos and Videobook, 10 cassettes and even a Harrap's dictionary. Here is everything that the self study learner of Spanish could possibly need.

The Learner's Guide gives useful tips on language learning such as the importance of spreading your study evenly and of being realistic about the targets you set yourself.

The Coursebook contains 30 units, each closely linked to the cassettes. As well as transcripts of the recordings, the Coursebook provides 'What you will learn', 'Before you begin', 'Practise what you have learned' and 'Did you know?' sections, as well as notes and exercises.

The 'Before you begin' sections gently guide you towards the tasks to come, warn you of pitfalls and ease your way through such minefields as use of the dictionary. (The case is given of one student who was looking for a translation of 'designer stubble' and came up with 'rastrojo'! This section also suggests many different strategies to help you, from discussion of different learning styles to gist comprehension and the value of 'spiral' learning. The style is unfailingly supportive and understanding of a beginner's difficulties and the following sympathetic tip for the nervous beginner characterises the friendly and encouraging tone of the whole course, '. . . at lunchtime or in the evening, it's not a bad idea to have a drink or two – a little alcohol can break down inhibitions and allow you to make the first move.'!

I found the 'Did you know?' sections a very interesting read. Did you know that there is a cookery programme on Spanish television aimed at men, called 'El sábado cocino yo' or that there is a Basque cheese called Idiazábel?

The useful Language practice book complements the Coursebook and cassettes, explaining grammatical structures and giving examples and exercises which reinforce and develop written skills. Answers are given at the end of each unit.

The videos, recorded in Madrid and Barcelona, are an important part of the course and contain short situations based on the themes in the Coursebook. A transcription and additional notes are provided in the Videobook. Again great care is taken to guide the learner towards the most effective way of using the videos. (Those already familiar with 'España viva' may experience a sense of 'déja vu' when they see some of the situations, particularly the '¿Vives en una casa o en un piso?' and the 'jamón York' buying episodes.)

The 10 cassettes include 2 car cassettes, an excellent idea for the self study learner that this course is designed for.

This is a very impressive course, weighty in more ways than one and, in my view, well worth the expense. Compare it with the cost of 30+ evening classes or a 2 week language course in Spain and the price is put into perspective.

So who will buy it? Those who go on holiday to Spain and have always promised themselves that they will learn the language; those who own property there; complete beginners or those who have tried and failed other language courses; business people hoping to communicate with their Spanish clients and colleagues in their own language; those who cannot afford the time to attend day or evening classes and prefer to study in their own time. For all these people 'the most modern language course you can buy' should prove to be an excellent investment.

JENNY WAKE
Badminton School, Bristol

Advanced Spanish Vocabulary. Isabel Melero. *Mary Glasgow Publications March 1995. £3.99; 96 pp. ISBN 0-7487-1921-0.*

This is a compact reference and revision book of vocabulary for students and business people taking advanced courses in Spanish. Lists of Spanish vocabulary and expressions, with their English equivalents, are arranged in 14 sections with topic headings, providing a practical resource to support students in composition writing and discussion on a wide variety of current issues.

In addition to the topic based sections, the book gives hints on vocabulary acquisition and development, a section of key expressions for advanced composition writing and, amongst other information, a helpful list of organisations in Spain which can supply further information and/or material on the main topics addressed in the book. Further good features are the groups of commonly used expressions linked to each topic area, and the fact that the well spaced easily read material encourages reading for interest.

'A' Level students will recognise the themes of the topic based syllabuses in the index. All are addressed, some extensively, such as *El medio ambiente, Los medios de comunicacion, La tecnología* and *El trabajo*. The sections on La Cultura and La Democracia are rather extensive for most students' needs; the choice of vocabulary on La OTAN needs updating; and further key items such as La ONU (United Nations), need to be included in Las relaciones internacionales. The section on the La Unión Europea however is highly informative.

This being said, **Advanced Spanish Vocabulary** is a useful resource either in its own right or when used as a supplement to a main course book. It gives the student of advanced Spanish a bank of relevant topic-based vocabulary for discussion, essay writing and reading of authentic news items. It is also useful for the business visitor to Spain who needs to extend his/her range of vocabulary of current issues for the purposes of reading and discussion.

This book is useful as a supplement to any advanced Spanish course which involves the study of topical themes; it is also helpful as a vocabulary development source when used independently.

YVONNE SALMONS
University of Manchester

¡Vaya! Nuevo Stages 1 and 2. Michael Buckby and Michael Calvert. *Nelson 1994. Stage 1: £7.50 (Pupils' Book) 160 pp ISBN 0-1743-9667-8; Stage 2: £7.50 (Pupils' Book). 160 pp ISBN 0-1743-9809-3.*

¡Vaya! Nuevo is a three stage Spanish course for beginners leading to GCSE Level or equivalent and is an extensively revised and improved version of the four stage course Vaya! by the same publisher. This communicative course is aimed at pupils of a wide ability spectrum starting Spanish as a first or second language and is fully in line with National Curriculum requirements. A *¡Vaya! Nuevo* correlation document has been published to ensure full referencing with the revised National Curriculum Orders of January 1995 for Modern Foreign Languages.

Stages 1 and 2 of the course take the learner from beginner's level to the end of Key Stage 3, each stage comprising an impressive and comprehensive range of material – student's book, teacher's book, photocopiable resource book, assessment support pack, flashcards, cassettes and computer software. Language master cards for independent study are available from a separate publisher. (Drake Education Associates).

Each of the Student's Books in *¡Vaya! Nuevo* stages 1 and 2 has instant visual appeal with its attractive cover and variety of coloured illustrations throughout the course book. Key examples of spoken language for role play are in bubble format of contrasting colours to highlight roles and there is a pleasing organised use of page space and uniformity of colour coding which helps the pupil focus on and locate material. This friendly, motivating, organised format provides the language learner with excellent support and gives him/her ease and control of language learning. The content of the Students Book in Stages 1 and 2 is similarly well structured and user-friendly. Stage 1, set in Malaga, has 14 topic based units which together address most aspects of the National Curriculum Areas of Experience A (Everyday activities); B (Personal and social life); and C (The World around us). Stage 2 is set in Cantabria, and consists of 10 units which revise, develop and complete basic aspects of topic requirements for Key Stage 3, as well as preparing the learner for some aspects of Areas of Experience D and E. The early units of Stage 1 encourage sound learning habits – understanding and using the target language for classroom routine; careful listening through a variety of tasks; working in pairs for speaking activities; learning to use the support mechanisms in the book to develop confidence. These patterns of learning are continued throughout Stages 1 and 2, and are always supported by clear visual material. In addition to the large variety of exercises and language activities in the units, there are also songs, games, and cultural information written in Spanish. A further feature is the use of Spanish in interesting items such as 'Aprender a aprender' which gives the pupil help with study skills; 'La llave' which aims to develop language awareness; and 'Pronunciation' which gives guidance, often in English, on more difficult points of pronunciation, frequently supported by taped examples. This occasional use of native language not only gives the pupil a linguistic breathing space but also, in the case of study skills and language awareness appeals to the learner directly, encouraging reflection, and application elsewhere in the curriculum. Grammar points are covered in a supplementary section 'A Ser detective' organised under unit headings. Here, pupils are first encouraged to think about structure features and/or language patterns they have met, which are then explained in English and followed by consolidatory exercises. This section is followed by a grammar reference clearly colour coded with explanations of each feature. Finally, the course book ends with Spanish–English and English–Spanish word lists, which are welcome, supportive features, enabling pupils of all abilities to check lexical items and in addition produce their own Spanish language material starting from an English base if required.

This impressive range of content in the Student's Book of Stage 1 and 2, with its emphasis on target language usage, forms the excellent communicative core of *¡Vaya! Nuevo*. The material covers all requisite areas of the National Curriculum Programme of Study Parts 1 and 2 and the Attainment Targets, as can be seen from the clearly presented information in the Correlation Document.

The Copymasters book of photocopiable worksheets and/or OHP material fully supports the Student's Book in Stages 1 and 2. The worksheets give consolidatory and extension activities well targeted to the contents of the units and are lively and well illustrated, with a variety of format and content. In my opinion Stage 1 Copymasters Book is lacking in material for the very able pupil but Stage 2 addresses this to a much greater extent. The Teacher's Book is extremely well organised with a clear outline of content for each unit, indications of National Curriculum criteria for each activity and a system of symbols to ease location and recognition of material. In addition there is guidance on teaching style, content, and ideas for games and differentiated learning tasks and transcripts for the listening material are integral. The Assessment Pack is excellent support for the teacher, containing photocopiable end of Unit tests with a key, pupil self-evaluation sheets and summary charts linked to the National Curriculum. There are also useful notes for teachers on formative and summative assessment.

The double sided flashcards are comprehensive (e.g. 126 illustrations for Stage 1), providing a wealth of supportive illustrations for language presentation and practice. However, the style of drawing of the cards does not match that of the Student's Book and there is a lack of visual coherence between the two.

The content of the accompanying cassettes is somewhat disappointing as its delivery does not reflect the lively, communicative style of the other course materials. I feel it would benefit from musical introductions, background 'situational' noise, and lively, friendly delivery, more clearly enunciated.

These features apart, I find '*¡Vaya! Nuevo*' Stages 1 and 2 highly motivating displaying complete empathy and support for the language learner and teacher. I feel Spanish will flourish in any school adopting this course. I look forward to '*¡Vaya! Nuevo*' 3!
YVONNE SALMONS
University of Manchester

1.000 palabras de negocios, Español lengua extranjera. *Distributed by European Schoolbooks Ltd. The Runnings, Cheltenham, GL51 9PQ. £3.30*

A useful publication divided into two parts: the first is a series of exercises based on vocabulary from different lexical fields. The exercises are quite imaginative and, as answers are provided, could provide useful self study material. The second part is a list of the 1,000 words in question with explanations in Spanish. The advantage of this method is that concepts and ideas are taught. The disadvantage is that the student will not necessarily know (or learn) the English language equivalent.
SANDRA TRUSCOTT
University of Manchester

Puerta del Sol (audio magazine). *Champs Elysées, 119 Altenburg Gardens, 16 The Bakehouse, Bakery Place London SW11 1JQ, 6 bimonthly editions, £69.00. Study supplement, £18.00*

This very useful publication consists of an hour long audio cassette in the style of a radio programme and presented by the well-known Spanish radio presenter Iñaki Gabilondo. The recording quality is excellent (even those clips which have been taken from authentic radio programmes) and there is a profusion of modern (and not so modern) Spanish and Latin American songs. These are all the more useful because the cassette comes with a full transcript so the highly motivated teacher could prepare some interesting exercises based on pop and folk music. The transcript is excellent, in that all sorts of information is given, not only linguistic but also cultural. This is essential for passages dealing, for instance, with South American folk remedies or the Nahuat language. An optional study supplement is also available. My copy had a full explanation of pronunciation and accent rules, which made the important point that, in order to speak good Spanish, you need to forget about word endings and beginnings and hear the spoken phrase as one long word. This cassette is, of course, for advanced learners and would be very good for school teachers who need to keep abreast of current affairs and changes in the language. I would also see it having a useful place in the self study language centre.
SANDRA TRUSCOTT
University of Manchester

España, ayer y hoy. Itinerario de Cultura y Civilización. (SGEL). *£5.95 from European Schoolbooks, The Runnings, Cheltenham GL51 9PQ.*

This is a short (63 pages) book, published in full colour, A4 format and is lively and

attractively presented. In a series of 2 page chapters, it deals with geography, culture, fiestas, industry, agriculture and so on. Although the publishers suggest it could be used at A level, the material is too superficial for project work, though it could be used for translation or background studies. I feel it is pitched at a good GCSE level, although it must be said that much of the material it covers already appears in the more popular text books. However, it could be useful for the library or book box.
SANDRA TRUSCOTT
University of Manchester

Newspaper Spanish. Charles Kelley, Montserrat Lunati and Catrin Redknap. *University of Wales Press Cardiff, 1995.*

This very useful publication is a contemporary guide to vocabulary which is to be found in the press and media. Rather than giving straight translations, the authors exemplify each word and give translations for that particular context. This method provides up to four or five different translations for the same word. For instance, the word *expediente* is sometimes rendered as 'enquiry', 'notice of redundancy', 'legal proceedings', 'log' and so on, according to collocation. Given that many students are not conversant with technical jargon in English either, this methodology is doubly useful. There is also a useful list of acronyms and abbreviations in the fields of commerce, administration, finance and so forth. This would be a very handy little volume for students from A level and beyond.
SANDRA TRUSCOTT
University of Manchester

Cervantes, The Captive's Tale. D. P. McCrory. *Aris and Phillips 1994. xvi + 175 pp. £35 cloth; £10.95 limp ISBN 0-85668-550-1, 0-856688-581-X*

Dr McCrory offers in this volume a translation of the Captive Captain's story (*Don Quijote*, I, chapters 39–41). The volume is dedicated to 'hostages of our own times', including Terry Waite. The preface points to the modern relevance of the story and

The translation of Cervantes' *The Captive's Tale*, by Donald McCrory (right) was dedicated and presented to Terry Waite (centre). Left is Jim Madden, Director of Studies, Modern Languages, Richmond College. The presentation took place at the Instituto Cervantes in London in December 1994.

hints at a proposed audience, in part at least, of younger readers (p. viii). There is a bibliography of six pages, an indication of careful preparation. The introduction (of 58 pp) gives the reader a historical outline of the wars against the Turks, a brief account of the family background and career of Cervantes, with some element of necessary speculation. Dr McCrory studies Cervantes' captivity and its relation to the Captive's tale, describes his four attempts at escape, and his comparatively free life in North Africa, basing himself on acknowledged printed sources. This is a somewhat laborious study; the rhetorical questions and exclamations remind us that a younger audience is aimed at. The Captive's tale is studied in the context of *Don Quixote*; it is an adventure story designed to entertain and instruct as well as a tale of spiritual love and Christian marriage. At several points Dr McCrory reminds the reader of the complex relationship between fact and fiction, a feature of Cervantes' narrative technique; he emphasises the ambiguous relationship between apparent autobiography and literary art. The translation is accurate, with useful footnotes. There follows a commentary on chapters 39–41 which is straightforward and, again, rather laborious, although Dr McCrory shrewdly notes that the Captain in the story is a rather passive figure who needs help and is forced to trust apparently dubious people; he is ransomed by Zoraida, and the problem becomes *her* escape, from North Africa and from her culture and religion. Cervantes' use of the surprising and unexpected is really a part of the convention of adventure stories. This is a thorough analysis. In Appendix 1 Dr McCrory studies the relation between *Los baños de Argel* and the Captive's tale, some possible sources of which have been noted. Appendix 2 translates and explains Spanish, Arabic and Turkish terms used in the story. Appendix 3 lists the names of people mentioned in the book, with biographical details. Appendix 4 outlines two *informaciones* concerning Cervantes: one demanded by his father as part of the family's efforts to ransom Cervantes, the other, a defence, provided by witnesses, of his conduct while a prisoner.

This study is a sound piece of work which will supply Sixth Formers and students with a useful introduction to Cervantes' life and writing.

R. M. PRICE
Manchester.

Assessing adult learners, Susan Ainslie and Alwena Lamping. *CILT (Mail Order, PO Box 8, Llandysul, Dyfed SA44 4ZB). £7.50 + £2.00 postage and packing.*

This short handbook, published in the Netword Teaching Languages to Adults series, has come at a timely moment for teachers in adult education now that finance is often dependent on a recognised form of accreditation. It is intended as a simple guide to assessment for the non-specialist. Technical terms such as norm and criterion referencing are explained simply and clearly: ideas are always exemplified and there are plenty of grids, bullets and check lists to help the harrassed tutor. More importantly, the teacher comes away with the notion that assessment does not have to be (indeed should not be) daunting and that it can be another useful, practical and interesting activity to work on in the evening class. The book is llustrated by a series of apt and amusing cartoons. Certainly to be recommended to coordinators and group leaders in adult education centres.

SANDRA TRUSCOTT
University of Manchester

Cuentos, fábulas y demás poemas, Dionisia Empaytaz. *Barcelona: Editorial Balmes, 1995, 186 pp. ISBN 84-210-0490-5.*

This is, perhaps, a rather unusual work to be reviewed in this journal: a collection of twenty-one short prose pieces by a Spanish writer who has lived in England for almost five decades. The subject-matter is varied, ranging from classical myth to the domestic and intimate, but throughout the work there runs a deep vein of feeling, delicately and touchingly conveyed. To summarise the content of these pieces would give little clue to their appeal; for this lies partly in their elegant and carefully crafted form but above all in a powerful sense of personal experience and emotional involvement.

It should be pointed out that, on the whole, this is not a work likely to prove easy for the A-Level student. Although the content is accessible enough, the author's erudition and technical skill are very much in evidence; the carefully elaborated prose is characterised by harmony, rhythm and balance, and by the use of a variety of rhetorical devices, and it requires careful reading.

The 'poetic' quality of this work goes beyond the subtlety and complexity of its form: it is, for example, rich in sense impressions. Everyday objects bring with them numerous associations, images, sensations and memories. Thus, the ageing Princesita associates her youth with the scents of the garden and her father with a rose: 'Ambas visiones . . . identificadas en un solo enternecedor recuerdo: lo más dulce y querido de su despreocupada adolescencia'; and the geranium in the final story carries with it a world of sensation and emotion. Some of the stories are heavy with nostalgia, for the abandoned homeland, or for times past and companions who are sorely missed. Above all, the importance of relationships is constantly emphasised. The bleaker aspects of human nature, such as jealousy, selfishness, spite and superficiality, are present in a number of the pieces, together with loss, loneliness, sorrow, illness and the thought of death. Yet the prevailing tone is optimistic; consolation is brought by acts of tenderness and love, memories of past happiness, and, most of all, hope. The doll given to the unhappy relative accompanies her to her deathbed: 'Pequeña estrella centelleante en la desolación de lo que la rodeaba fulgía, fulgía . . . Parecía prometer además, mejores tiempos y mejores mundos.' One piece sets out a moral code which will help to set both past and future in perspective. Another expresses a utopian vision which, the author affirms, can become reality 'como de la crisálidas nacen, en días de estío, libélulas y mariposas . . . '

Dionisia Empaytaz makes clear in her Preface the significance of her own life and experience as a starting point for some of the 'cuentos', and the reader is, indeed, aware of the essentially personal nature of much that this collection contains. There is certainly a strong sense of nostalgia and, at times, sorrow; but the enduring impression is one of warmth and friendship, of anxieties resolved, and of a person at ease with herself and her surroundings. She has given us an attractive book, one which has been very skilfully composed, and which this reviewer much enjoyed reading.

PETER SUCH
Sherborne School

Narrow gauge railways of Spain: Vol. 1: Catalunya to the Sierra Nevada: D. Trevor Rowe. *Plateway press, PO Box 973, Brighton BN2 2TG. 96 pp. ISBN 1-871980-24-0.*

This is a bilingual text, with the Spanish version by Mike Bent, who contributed the 'Santander's missing link' article to *VH* No 8, and Estela Ojeda. It is essentially a railway buff's book, with its many photos and facts and figures of locomotives, rolling stock and track gauges, but would be of interest to any student of the history of the Spanish transport system or industrial archaeology in the 50s and 60s, since many of the railways were built by and for mining companies and other industrial enterprises. The Spanish text is also useful as a source of technical railway vocabulary. This volume deals with eastern and southern Spain. Vol 2, **Castile to the Biscay Coast** was due to be published in April 1995, but has not yet been received.

PHIL TURK

Books received

Sueños World Spanish: A multi-media course for beginners learning Spanish. *BBC. Student's Coursebook, ISBN 0-563 39927-9, £10.99. 4 audio cassettes £12.99. Activity Book 80 pp £4.99. Tutor's Guide £19.99. Tutor's Audio Cassettes £14.99. Language pack £37.50. All, prices include VAT where applicable.*

Discovering Portuguese: New Edition: *BBC. Book ISBN 0-563-40015-3, £12.99 and 2 audio cassettes.*

Get by in Spanish: Video Pack. *BBC. VHS Video, 2 audio cassettes,* ***Get by in Spanish*** *book, Video pack handbook. £29.99 inc VAT.*

Harrap's Spanish Micro Dictionary: *Harrap, ISBN 0-245-60571-1. £2.50.*

Larousse Mini Spanish Dictionary: *Larousse, ISBN 2-03-430900-6. £2.99.*

Larousse School Spanish Dictionary: *ISBN 2-03-430680-5. £5.50.*

Tirso de Molina: El condenado por desconfiado: *R. J. Oakley. Grant and Cutler Critical guides to Spanish texts, 61. ISBN 0-7293-0367-5. £5.95.*

Business Spanish: Roberto Rodríguez-Saona and Anne White. *Butterworth Heinemann. 336pp. ISBN 0-7506-1735-7. £8.99*

Cuadernos Cervantes de la lengua española. *ELR en colaboración con la Universidad de Alcalá de Henares.* A 2-monthly publication aimed at teachers, students and users of Spanish. It carries articles and news on Spanish in the world and of an academic and more general nature. Details from Cuadernos Cervantes, Travesía de Andrés Mellado, 9, 28015 Madrid. Fax 34-1-543-47-06.

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News and reports

In service course for teachers of Portuguese: Lisboa, 10–12 April 1995

Sue Tyson-Ward reports:

Discussions for getting this particular course at CIAL Language Centre had, apparently, been on-going for a considerable length of time, so it was gratifying to be part of the co-ordination team to bring it to fruition. Publicity for it went out quite early via the ALL publications, including the Portuguese Bulletin, but initially brought no response. Many thought the idea exciting, but no-one replied. More waves of leaflets and info went out, but even by the Portuguese week-end in Manchester, in November 94, few people had shown a positive interest. This was rather perplexing, as I began to envisage a complete failure at step one. However, by February/March of this year, things had improved, and we were able to really get moving, and motivate the school to prepare for a good sized group.

The group (20) who took the course were a wonderful mix in terms of teaching experience, age, and character, but each and every one so dedicated in some way to the Portuguese cause, and a useful network has been built up as a result of our coming together. I only hope that it is made use of. It was a great relief to see the group gelling instantly, and I don't think that anyone can have felt left out at any stage.

The idea of staying with families is an obvious benefit, and most participants struck up friendships with their hosts which I'm sure will be long-lasting. One elderly lady even featured in a video made by two members of the group for their project. I had some reservations about situations where participants were put to share in a house, some of them in the same room. The temptation was present to lapse into English, however, I know that everyone made such an effort through all aspects of the course to communicate in Portuguese that I don't think there was much 'cheating'.

Participants were given an allowance for their dinners, as it had been decided that for practical purposes, i.e. getting students back to their families to coincide with family meals, was going to be a problem, it would be better all round for students to eat out together in small groups. This actually worked very well as it allowed the group to get to know each other in a relaxing atmosphere, whilst allowing them more time to

a) see part of the city in the evening
b) practise their own everyday language.

The discipline language-wise must really be applauded. The only lapse I heard was on the last day of the course, by a couple of exhausted participants.

The social events organised by CIAL were highly enjoyed by all. Our evening meal in a local restaurant on arrival was most welcome after a day's travel, and gave us the opportunity to meet some of the staff of the school. The mid-course convivio was a good opportunity for friendships to be established. The farewell Fado dinner was greatly appreciated by all, and it was just slightly disappointing that more teachers did not attend.

The school can be proud of its team of dedicated, professional teachers, for whom no request was too big, or too small. We had two principal teachers, with others appearing for more specific cultural sessions. The fact of dividing into two groups for some of the course (the grammatical sessions), was necessary, not just because of the linguistic ability range (although it must be said that everyone , without exception coped well with the joint sessions), but the physical lay-out of the school meant that on joint sessions, there was only just enough room for all of us in the larger classroom. On the whole the mix of language and culture, I feel was balanced.

There have clearly been teething problems with this course. Some comments made to me were that people should have been consulted about the objectives of the course. It must be said that on the first wave of publicity I did request ideas/suggestions to be sent to me whilst I was still in the planning stage, and of course nothing came forward. Therefore, whilst fully understanding, and agreeing with some of the feedback, I feel that under the circumstances, a balanced overview of objectives was reached, i.e. an updating of language, culture, ideas for literature, music use, social aspects of Portuguese life. What was probably not achieved was an exploration of teaching methods/ideas and discussion of activities.

Despite these shortcomings, I must say that CIAL are extremely determined to make something work, especially in respect of building up useful networks of enthusiastic people who will 'spread the word'. They are quite prepared to liaise for any future collaborations, and should certainly be applauded for their dedication.

Pat Pinchon writes:

For the record.

Thank you for the very kind words in the last issue – it's great to be alive to read one's 'obituary'! In order to be fair to Sonia Rouve, I must point out that my contribution to Coloquio 40 was merely to address envelopes! Sonia, whom many will remember as a former Hon. Secretary and the last Chair of ATSP, did just about everything else – arranging speakers and accommodation, liaising with the Institute de España, carrying out the other many necessary chores (without the backup of an office) and cheerfully bearing all the responsibility and worry! The total cost for each participant was £72 (accommodation with full board and conference fee) for a packed programme lasting 2½ days – an amazing bargain even for 1987! It proved to be a most enjoyable success with sessions on the main issues and developments in the teaching of Spanish at that time and even Portuguese was not forgotten. Speakers came over from Spain and France including Hortensia Segrelles (Ministerio de Educación y Ciencia), Sara Arcas del Río (RNE) add Neus Sans. The Instituto de España gave an evening reception addressed by a Spanish speaking MP, Tristan Garel-Jones.

Thanks, Sonia.

Thank you, Pat, for – with typical modesty – setting the record straight – and thank you BOTH! (Editor)

Sueños – World Spanish: a dream come true?

Derek Utley, Course Consultant, gives the following rationale of the new BBC Spanish course *Sueños – World Spanish*.

For at least 150 years Spanish America has been hailed by enthusiasts as the land of the future. But the rest of the world has managed to shrug it all off with the *'obedezco pero no cumplo'* of the early Spanish colonial administrators.

The launch this autumn of *Sueños – World Spanish*, the BBC multi-media Spanish course, does two things to redress the balance: it reveals Spain and Spanish America as the cultural cornucopia that it is; and it puts the Spanish language firmly in its place as the world language uniting Spain, Spanish America and ever-larger parts of the USA.

But how to tackle such a mammoth task? How to convey the feel of 20 hugely varied republics, of 15 diverse *autonomías* of Spain, not to mention the rich and widespread Hispanic population of the US? And all in 20 15-minute TV programmes, 15 45-minute radio programmes, a book and audio cassettes? And at the same time get the average adult learner to manipulate enough language to be able to survive in Cartagena (Murcia) and Cartagena ('de Indias'), or in either of the Cuencas. A challenge indeed. Important decisions were made early on. Firstly, not all the countries of Spanish America or the regions of Spain and the USA could be covered by the TV programmes. For practical reasons, a certain number – Mexico, Costa Rica, Colombia, Ecuador, Argentina, Uruguay; Castilla – La Mancha, Madrid, the Basque Country, Barcelona, Extremadura, Andalucía; Texas, New York – had to be representative of a much wider range.

Secondly, good broadcasting, like good teaching, does not consist of a long string of pictures, sounds or interesting facts. There must be a strong central theme, a rationale . And that theme presented itself strongly in the initial research done by TV producer Terry Doyle. Nearly all the people he met in the countries he visited had a dream – not just to be rich and powerful, but to help other people, leave something for posterity, bring people together. 'Sueños' were what drove these people, so *Sueños* was to be the title and theme of the TV programmes. Terry's colleagues knew better: 'You mean ambitions, Terry, or wishes, or hopes, or "things I would like to do"', they said. But Terry stuck to his idea, and what emerges from the television programmes is the strong sense of mission or dream held by a wide range of Spanish speakers. A Hispanic characteristic? Whether or not, it was a clear reality. And it makes for 20 riveting programmes.

The other main theme, which, despite initial apprehension, was greeted warmly by the vast majority of teachers and authorities, was that of Spanish as a world language. But the decision was taken: to represent Spanish by a selection of the 400 million or so people who speak the language in the world. Indeed the Spaniards who were consulted were adamant that this should be so. 'Hablamos el mismo idioma' was the message; the Spanish spoken in Bogotá is not much more different from Castilian than that spoken in Seville. And in purely practical terms, holiday travel has brought Latin America much closer in the last five years or so.

As regards the problem of the sheer volume of information included in this concept of world language, a solution was at hand – the idea of a multi-media course. The different media involved give scope to cover a wide range of areas, and thus please most people, learner and teacher alike. So if the television programmes clearly displayed the international role of Spanish, and the rich variety of countries and cultures where the language is spoken, the roles of the book and the radio programmes could take other *senderos que se bifurcan*. The book, for example, has examples, graphic and textual, of lifestyles in the Hispanic world and the fertile literature and music of Spanish speakers through the ages. The radio programmes exploit the medium by presenting a range of everyday topics such as *ciudad, trabajo, castellano, machismo*, as experienced in a variety of Spanish-speaking countries. At the same time, language topics from television and book are developed on radio, together with study tips for the learner.

The course has examples of speech and culture from most parts of the Hispanic world. At least 8 countries are represented on television, and the book is even more representative. And despite the diversity of the different media, the active language points they cover are closely related. Some language areas will be comfortably familiar – way-finding, shopping, eating out, for example – but others are more original. Descriptive language in particular is strongly represented: describing fauna and flora (in the tropical forest of Costa Rica), describing homes (Colombia), and describing clothes. And this must be one of the few Spanish courses to teach ways of expressing ambitions and dreams. How many times have you taught *Mi sueño es. . .*? If you think it won't work, try it and see. . .

Often a course will plough a particular furrow, beloved by some and shunned by others. Here there is a plethora of material and styles (as Calderón never said: 'Toda la vida es: *Sueños*'). So the danger is that of over-provision. The least successful approach to *Sueños* could be to succumb to the temptation to do the whole lot. This really would make the life of the average learner or teacher a *frenesí*. The successful learning experience will be facilitated by a teacher who knows his/her strengths and weaknesses, knows his/her group – and makes a judicious selection based on both.

Editor's note: the course will be fully and impartially reviewed in the next number of *VH*.

Notes for contributors

Contributions The Editorial Committee welcomes previously unpublished articles, which will further the cause of learning and teaching of Spanish and Portuguese.

Contributions are expected to fall into one of these categories:

a) Articles of about 3000 words.

b) Brief (up to 1000 words) items of information, notes on innovative practice, discussion points (including those arising from previous articles).

c) Reviews usually of about 300 to 400 words (longer reviews or articles may be accepted). Please send your contributions direct to the Editor or the Review Editor.

The guidelines below are intended to help contributors:

Presentation

Type with double spacing.

If you set your typewriter or word processor at 44 characters (the equivalent of the line length), this will help the Editor plan the arrangement of the journal.

Please give your article one title only, not a title and a sub-title, and divide it up with (short) subheadings.

Give full references for all sources quoted.

Please send two copies of the article and keep another for yourself.

Illustrations

Photographs are particularly welcome, as are charts, diagrams and tables where relevant. Please send these at the same time as your typescript.

Timing

In order to be considered for inclusion in the following issue, articles should normally be sent in by 1st February and 1st August. Where topicality is of the essence, shorter deadlines are possible by negotiation, with the Editor.

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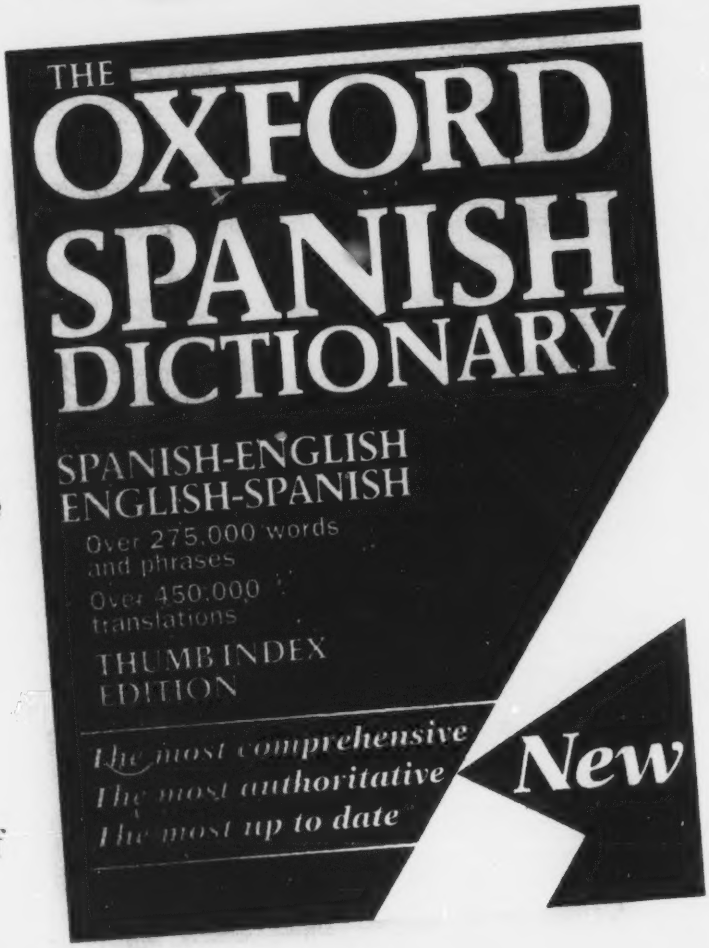
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The Spanish and Portuguese Journal of the Association for Language Learning

Resources for Spanish on the Internet

Let's play

Sueños: a review article, and many other reviews

JUNE 1996
No 13

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Editorial

Exhortations

It is not by specific intention that this issue appears to contain a number of exhortations from contributors to try something new. However, this fortuitous conjunction of challenges gives me an excuse to push the point a few centimetres further.

Michael Shade's article on Spanish on the Internet reveals just how much there is 'out there' for teachers of Spanish – once you can 'access' it. It would appear to be particularly useful for our students who are researching a specific area for a topic-based piece of coursework or dissertation. It promises to be a powerful horizon-widener for those of us who enjoy having our horizons widened.

Another of this number's contributors, Donald McCrory, makes the point of the theme of captivity as a possible area for students to study. Whilst this may not be to all students' taste, he also raises the issue that we tend to put our students through the same rather overstudied authors. At the end of each summer's round of examinations I tend to concur, vowing that I shall never read, watch or listen to *La casa de Bernarda Alba* again! The contradiction of many modern syllabuses, which in theory offer scope to study almost what you like, has been that students have tended to offer the predictable 'chestnuts' of *La Casa de Bernarda Alba, Bodas de sangre, El camino, El otro árbol de Guernica*, etc., etc., when there are other possibilities. Yes, I know it's a question of time to read the new stuff and not having to splash out on books that are already in the cupboard, but my experience of examining candidates who have (or whose teachers have) been more adventurous has patently been a refreshing experience for student, teacher and examiner alike.

A third exhortation, on a more elementary level, is made by Geoff Grigg, Cornwall Languages Adviser, who urges us to use and enjoy a series of games which have been used successfully with younger children.

Talking of chestnuts . . .

You will recognise a number of the names of the contributors in this number: they are very regular contributors, and I am sure they have our thanks and admiration for their productivity. However, for this particular number there has been a dearth of material from new writers: please send in your contributions so that we can maintain the variety of materials.

1997

Which brings me to a final point. 1997 marks the 50th anniversary of the founding of the Association of Spanish and Portuguese, the forerunner of the Spanish and Portuguese Committee of ALL. It also marks a similar span for the existence of this journal, which in its early days was published by Canning House. The Spanish and Portuguese Committee would like to commemorate this event by making next June's number of VH a 50th Anniversary Special, with emphasis on the developments in Spanish and Portuguese teaching over the last 50 years. There will be a certain amount of room for nostalgia, but the emphasis should be on what has been achieved and what remains to be achieved. I await your contributions with interest!

Phil Turk

Resources for Spanish studies on the Internet

Michael Shade University of Brighton

You want to check today's Spanish (or Mexican, or Chilean) press? You'd like to know what's on *TVE Internacional* next weekend? You need the text of the latest government *decreto*? A filmography for Carlos Saura? Do you fancy a guided tour of the Alpujarra, with full-colour photographs? Or a walk through the streets of Sevilla? Do you have a pressing need to compare details of the local economies of the *pueblos* of Huelva and Castellón? Or are you just desperate to check the timetables of the *Guaguas Municipales* of Las Palmas de Gran Canaria? Perhaps you are interested in exchanging materials with colleagues in Spain, or your students would like a pen-friend link?

Try the Internet. All this and much more is available at the click of a mouse, once you (or your school or college) have the appropriate equipment and software.[1]

What is it?

The Internet is a network linking computers all over the world, enabling users to contact each other, and to send and receive documents.

Originally established by the US government and the scientific research community, it is now open to any one. The last few months have seen an explosion of interest and activity, and access is now available to a huge range of material placed by individuals and organisations, amongst which both Spain and Latin America are well represented.

If you know the 'address' of the location you are looking for you can just type it straight in, or you can search for material by suggesting key words or phrases, such as *'Fallas Valencia'*, or *'Bolsa Madrid'*. Most locations offer 'hypertext' links to other relevant documents or sites – you just click on a highlighted word, and are immediately (well, almost) transported to your selected destination.

When you come across a location or document you might want to return to later you can insert a 'bookmark' to enable you to go directly there next time. The documents you come across can be printed off on your own printer, or downloaded to your computer where you can then edit them as you wish.

The most accessible and easy-to-use area of the Internet is the World Wide Web, which can offer colour displays, sophisticated layouts and all sorts of visual material including maps, photographs and cartoons; with suitable software, sound and video facilities are also available.[2]

It is an interactive medium. In many locations you are invited to comment and make suggestions, and some also offer the opportunity to contribute material. You can also establish your own location, or 'home page', as many individuals and interest groups have already done.

First steps

My own first tentative steps through the Web have already produced a number of interesting finds, some of which have enabled students to work on authentic, relevant, up-to-date materials they would not otherwise have had access to. A few examples will give an idea of what is available:

- **Oral assessment preparation**

  As part of their assessment programme post-GCSE students develop rôle-play activities based around a Spanish company previously studied in class. One group wanted to create a celebrity interview for *¡Hola!* magazine; Lady Di was a topical choice as it was just after her infamous appearance on the BBC's Panorama programme. Via the WWW we managed to locate a full report of the interview, including extensive quotations, in an edition of the weekly *La Revista del Mundo*. The students were given a printout; they made their own selection of the choicest extracts, prepared suitable questions for the interviewer, practised their roles and came back the following week with a well-constructed – and witty – rôle-play.

- **Class discussion**

  Last November, a post-A level group were watching a Spanish TV news report on the 20th anniversary of the death of Franco, and asked about current attitudes to the dictatorship. A quick trawl through that day's Spanish press on the Web unearthed an article in *El Periódico de Catalunya*, which featured a young woman born the day that Franco died, comparing her attitudes to those of her parents. The students took a copy home to read, and the following week brought their own experiences to bear in a lively discussion across a wide range of issues prompted by the article, from political involvement to the generation gap.

- **Project preparation**

  A post-A level student had been intrigued by the *Tuna* groups she had seen performing on visits to Spain, and decided to devote her end-of-course project to this topic. We had very little suitable material within the department, so she set about writing (by traditional 'snail mail') to a number of Spanish universities for contacts or information; after two months she had received five or six replies, of varying usefulness. We then tried the Web – and couldn't believe our luck! Within a few minutes we located a site at one of the universities in Valencia, where a *Tuna* group – formed by students on the Telecommunications course – has set up a whole series of pages on the movement, including its history and traditions, its costumes and instruments, and even a songbook with the words to some 200 songs. They also had short sound-clips of some of the songs, though as yet there were no guitar chords or musical notation for us to take down and practice.

- In the same group, another student is planning a project for his Business Administration course on small and medium enterprises in Spain. Once again we fairly rapidly found a site run by the *Instituto de la Pequeña y Mediana Empresa Industrial*, as well as that of the Valladolid Chamber of Commerce. In addition to reading their material, he can now contact them directly – and immediately – via e-mail, and hopefully through them be able to get in touch with individual firms.

- **Somewhere to stay**

  A student about to go on an Erasmus exchange to Spain wanted an up-to-date idea of accommodation costs. We found a publicity and information page put up by an *hostal* in the centre of Madrid, which includes a brief tourist's guide to the city (in English) as well as their current prices; you can even book a room by e-mail.

Overview of resources

The range of material available is enormous, and expanding. Here is just a brief indication of the sort of things you can unearth, with just a little ferreting:

- **Government** organisations and other official bodies were quick to establish a presence on the Web, especially in the *Autonomías*. The results of the elections in Cataluna in November 1995 were available the following day. You can check what the national government is up to by visiting the *Ventana Moncloa*, you can consult the Constitution, and the *Boletín Oficial del Estado* is regularly updated.

- Spanish national **tourist offices** around the world, and regional ones within Spain, offer all sorts of material. In fact, local information sites proliferate, with maps and photographs, and pages on topics such as geography, history, infrastructure, population, economy, culture, cuisine and places of interest.

- Many major **newspapers** are available on the day of publication, in some cases complete with original layout and photos. Some also offer limited access to an archive of past editions. At the time of writing (February 1996) neither *El País* nor *El Mundo* are yet on-line; however several major regional papers are there, and both Catalan and Gallego are well represented.

- All Spanish **universities** (and most throughout the world) can be contacted. They offer access to a variety of material, including course outlines, library catalogues, department addresses and telephone numbers, and individual e-mail addresses. Some have specialist material such as outlines of research projects.

- **Commercial** organisations are falling over themselves to get on-line; some company sites are not much more than glorified advertisements, others can be genuinely informative. If you're looking for somewhere to put your latest salary increase, the Madrid stock exchange updates its indices every 30 minutes.

- Institutions and **organisations** such as professional associations and Chambers of Commerce are beginning to appear, as are voluntary and activist groups including conscientious objectors in Valencia, ecologists in the Balearics, and the *Fundación Oso Pardo*.

- There is an enormous range of **cultural** material. Some is put up by institutions, such as the guided tours to the Prado or the Thyssen Bornemisza museums, and some is maintained by *aficionados*, such as the Movie Database. There are popular music magazines, as well as 'fanzines' devoted to particular groups and artists, and a number of flamenco sites. Spain's leading football clubs are also there. Spanish food and wine (especially) is well served by a number of 'home pages' designed by devotees from various countries.

- **Common interest** groups can establish so-called 'news groups', which allow the circulation of information, comment and opinion within the group of subscribers; subscription is free, as is expression, and contributions are monitored in order to maintain the character of the group.

- In addition to locations of more or less general interest, such as those mentioned above, there are also sites dedicated specifically to **language teaching and learning**. The *Tecla* site run by Birkbeck College and the *Consejería de Educación* has been available for several years, offering selected authentic texts and exploitation materials. A number of US sites have put up language tuition pages, of varying quality. Another significant development is the rapid expansion of Language Exchange networks, linking individual students, schools and colleges across the world. The *Diccionario Anaya* is now accessible on-line.

- To help you find your way around, there are a number of **guides** to 'Spain on the Net'. Some set out to be comprehensive, organising locations into categories and sub-categories so that you can plot a route through to what you are looking for, others are home pages put up by individuals, and can be wildly idiosyncratic – and great fun if you share their interests. It is probably best to start from one of the comprehensive guides, such as:
  - the *Internet Resources Map* – click on the region to obtain a map of the sites within that area, click again and you're at your chosen location
  - *Sí Spain*, put up by the Spanish embassy in Canada, with an introductory article (in English only at the moment) and a list of sites for each defined content area
  - *Señas*, which organises locations into 20 or so categories, such as *Viajes*, *Salud*, or *Naturaleza y Medioambiente*

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- the *World Language Pages* (Liverpool John Moores University) provide links to a wealth of material for Spanish and many other languages, as well as suggestions for pedagogical exploitation.

Recent VH topics

If your appetite has been whetted by something you've read in *Vida Hispánica*, why not see if you can follow it up on the Internet? A quick scan of recent issues suggests the following sites might be of interest:

- if you're planning a trip along the **Camino de Santiago** (VH9, June 1994), try the official *Xacobeo* site set up by the Xunta de Galicia; this offers material on the history and traditions of the pilgrimage, as well as a guide to the route. Students and staff from a Northwestern university in the US have also set up their own Camino site, complete with maps, photos, history and legends.

- *aficionados* of the Dominican merengue maestro **Juan Luis Guerra** (VH7, June 1993) will want to go straight to the fanzine pages to take in a biography, a discography with song lyrics, newspaper articles, interviews, reviews, gossip – and some short sound clips if you have the software to receive them.

- those interested in the use of linguistic **corpora** (VH12, December 1995) will want to look at the examples of the *Corpus Oral* constructed by the Laboratorio de Lingüística Informática at the Universidad Autónoma de Madrid.

- if you were fired up by our editor's suggestions for using **regional and local newspapers** as a source of language and topic material (VH9, June 1994), go to *Avui, El Periódico de Catalunya, La Vanguardia, El Diario Vasco* or *El Correo Gallego*.

- for those interested in the **films** of Buñuel and other leading Spanish directors (VH9, June 1994), the Movie Database has a wealth of detail on hundreds of Spanish films (and thousands of others), and invites readers themselves to participate by submitting further material.

Potential

The new technology is at long last beginning to deliver. It is now possible to receive, and send, from anywhere in the world almost anything you could want to – text (easily), sound, still and moving pictures – at a cost within reach of most educational establishments. There is an enormous and rapidly expanding range of useful and interesting material available, free of charge and almost instantaneously. The channels of communication offer access to people, information and ideas either in public or in private, opening up new opportunities for exploitation by teachers and students alike.

One obvious suggestion is the creation of a forum through which teachers could exchange materials and ideas, rather like the Rastro section of *Vida Hispánica*, but interactive. The possibilities are almost limitless. *El mundo está al alcance de nuestros dedos.*

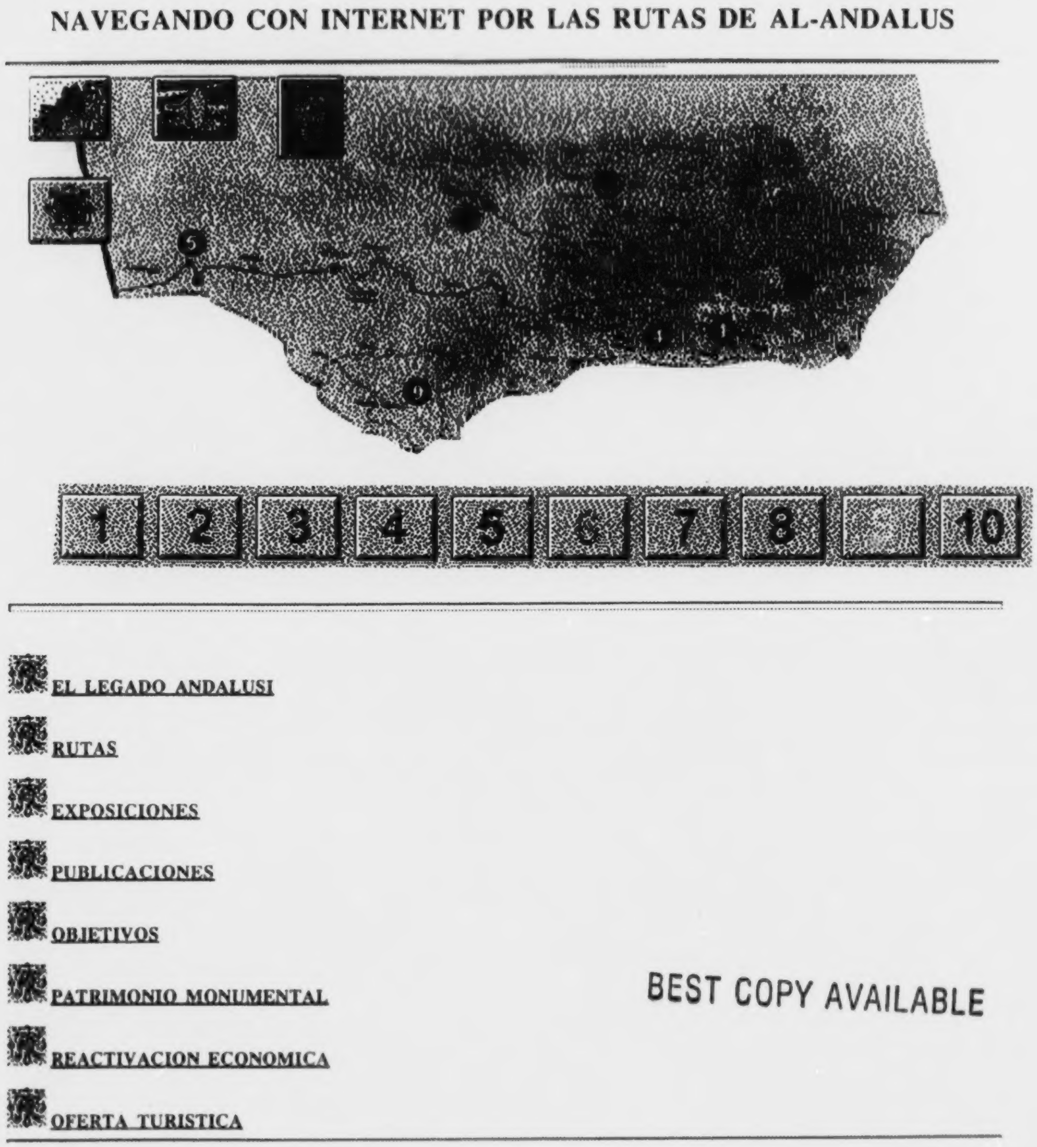
It is hoped that by the time this article appears in print, a Web version with direct links to the sites mentioned will be available via the Language Centre page on the University of Brighton WWW site (Web address: http://www.bton.ac.uk/). The author can also be contacted via e-mail (m.shade@bton.ac.uk).

Notes

1. For full Internet access you would need:
    a a computer with sufficient memory capacity (most recent computers have at least 4Mb, which is probably the minimum required)
    b a reasonably fast modem (a minimum speed of 14.4), connected to the telephone socket
    c a subscription to the network via an Internet access providing company
    d suitable 'browsing' software, such as *Netscape*

All colleges and universities, and many secondary schools, will probably have such systems in place by the time this article appears, available to staff and in many cases to students.

2. This article deals mainly with the WWW, which needs at least the requirements outlined above (note 1). However, plain text access, without graphics or sound, is possible on systems with lower specifications via browser software such as *Lynx* .



NAVEGANDO CON INTERNET POR LAS RUTAS DE AL-ANDALUS

EL LEGADO ANDALUSI

RUTAS

EXPOSICIONES

PUBLICACIONES

OBJETIVOS

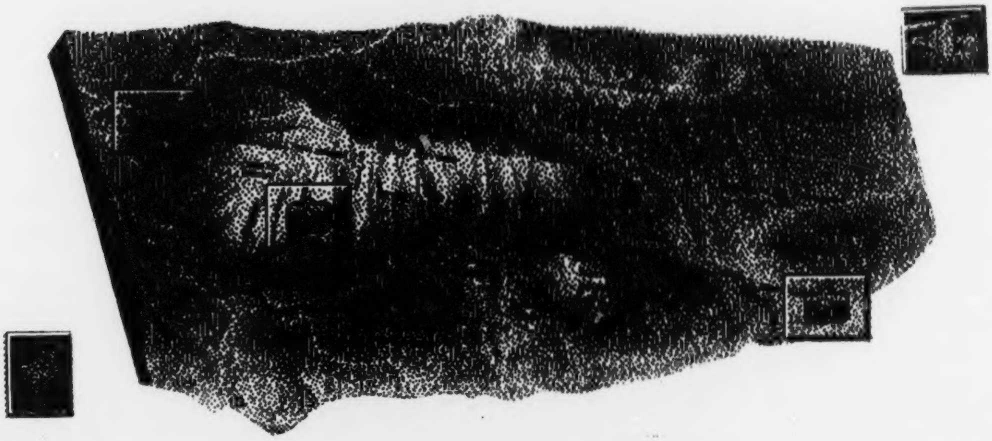
PATRIMONIO MONUMENTAL

REACTIVACION ECONOMICA

OFERTA TURISTICA

BEST COPY AVAILABLE

RUTA DE LAS ALPUJARRAS (Almería-Granada)



Une Almería con Granada por vía terrestre, aprovechando una serie de pasos naturales que evitan cruzar diversos macizos montañosos. Atraviesa la comarca de Las Alpujarras, cuyo aislamiento ha dado pie a peculiaridades históricas, como la de ser el núcleo de resistencia morisca.

Hitos:
ALMERIA - BENAHADUX - ALHAMA DE ALMERIA - LAUJAR DE ANDARAX - UGIJAR - VALOR - JUVILES - TREVELEZ - PITRES - CAPILEIRA - PAMPANEIRA - BUBION - CADIAR - TORVIZCON - ORGIVA - LANJARON - DURCAL - OTURA - DILAR - GOJAR - LA ZUBIA - CAJAR - HUETOR VEGA - GRANADA

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- **LLB(Hons) European Languages and Law** (four years, with one 36 week legal work placement abroad). This qualifying law degree enables students to study law and one or two foreign languages*, preparing for the legal profession in the UK and in Europe. Students wishing to combine languages with more business options may choose the BA(Hons) in European Languages and Law after the first year. (60 places available)

  UCAS Nos: French RM13 LLB/FL; German RM23 LLB/GL; Spanish RM 43 LLB/GL; French and German MT39 LLB/ELLFG; French and Spanish MT3X LLB/ELLFS; German and Spanish MT3Y LLB/ELLGS.

* *Students choose from French, German and Spanish, one of which must be taken post-A level. German or Spanish may be studied from scratch or post-GCSE or post-A, French from post-GCSE or post-A.*

For further information on the courses and assistance with travel costs for Open Day visits, contact:

Rachel Winn, Faculty of Languages and European Studies, UWE Bristol, Frenchay Campus, Coldharbour Lane, Bristol BS16 1QY. Tel: 0117 976 3914.

Promoting educational opportunity and the application of knowledge

Let's play! Children's games for language learning

G. Grigg
County Adviser for Modern Languages

Young children play games: verbal games, action games, ball games, board games, competitive games, traditional games. The love of children's games is alive and well despite television, CD-ROM and all the other distractions of modern childhood. Children learn all kinds of things through play and games: why not a foreign language too?

A European Cooperation Programme, set up under the Lingua programme between Cornwall, Finistère, Galicia and Portugal brought together teacher trainers from the four regions. They identified the need for pupil centred authentic material which would support an active approach to language learning in the classroom. Under Action 5b of the Lingua programme, Galicia and Cornwall worked together to produce teaching materials in the form of two videos of children's games: '*¡Todos Jugamos!* and '*Let's Play!*' and an accompanying booklet for teachers. A second set of videos is under preparation for 1996.

The Spanish material consists of 12 games, filmed in schools in Galicia, together with a full transcript of the language used and suggestions for use. The material is intended to be used as follows:

- to teach the games as an outcome of a teaching sequence so that children may play them using language associated with that of the video;
- to use in class as a source of authentic language to reinforce other language work;
- to provide a starting point for a discussion of cultural differences and similarities;
- to act as a basis for further advanced work on shared traditions and cultures between regions;
- as a source of authentic language for teachers.

The material is challenging and as such needs to be broken down into manageable units and the language taught and practised before the game is taught. It was felt that it would be wrong to take away the authenticity of the language by altering it or to detract from the cultural context by filming in a studio. Both videos are made on location to a professional broadcast standard in villages and towns in Galicia and Cornwall, with children rather than actors.

Rey, rey

This is a skipping rhyme to practise numbers. The child who stays skipping the longest is the winner. Two children turn the skipping rope while one jumps and the others sing:

> *Rey, rey, cuantos años viviré*
> *Veinticinco, no lo sé*
> *uno dos tres . . .*

The skipper jumps for as long as possible. The winner is the child who stays in the longest.

Este ritmo

This is a song to practise parts of the body, with a strong rhythm accompanied by actions.

The children stand in a circle or in pairs. They sing the song and do the actions; at the end of each verse they repeat the actions of the previous verses.

Verse 1: *Este ritmo se hace con las manos*
(clap twice – repeated three times)
Con el bugui, bugui ba (clap twice)

Verse 2: *Este ritmo se hace con los pies*
(stamp twice)

Verse 3: *Este ritmo se hace con la boca*
(touch mouth and say *Ah-oh!*)

Verse 4: *Este ritmo se hace con la nariz*
(touch nose and say 'tilín, tilín')

Verse 5: *Este ritmo se hace con las orejas*
(pull ears and say *'talón, talón'*)

Verse 6: *Este ritmo se hace con los ojos*
(wink alternate eyes and say
'clic, clac')

Verse 7: *Este ritmo se hace con el pelo*
(stroke head and say *'fzzz, fzzz'*)

Verse 8: *Este ritmo se hace con el culo*
(wiggle bottom and say *'pon, pon'*)

El juego de la oca

This is a traditional board game, useful as a means of teaching expressions such as *'me toca . . . pásame . . . He ganado . . . qué suerte . . . tira otra vez'* etc.

To play you need the board, a dice and coloured counters. In the words of the teachers' book:

'La Oca es un tablero con un número determinado de recuadros o casillas. Al caer en alguna de ellas es necesario decir una rima y adelantar o retroceder casillas, o bien permanecer algunas tiradas sin jugar . . . Hemos incluido este juego porque pensamos que es interesante culturalmente, y porque reúne gran parte del vocabulario usado en los juegos de mesa.'

Blo, blo, blo

This is a game that is used to choose the members of a team or a person as 'it'. The children stand in a circle with the leader in the middle. The child in the middle says the chant as he points to the children in the circle in turn, stopping on the final syllable of *'usted'*.

Leader: *Blo, blo, blo.*
Children: *Para.*
Leader: *Manicuni, cunibé ¿que color le gusta a usted?*
Child: *Verde* (or any other colour).

The leader continues with this chant, pointing to a child on each syllable, and stopping on the last syllable of the colour:

Leader: *Usted no tiene este color tan bonito llamado verde.*

If the child is wearing the colour, he becomes part of the team or 'it'. He either replies:

'Si, lo tengo' (*en el jersei, etc.*) or *'No, no lo tengo'* and the game continues.

A mi burro

This is a traditional playschool game, practising parts of the body, colours and clothes.

The children form a semicircle around the donkey (a trestle for the body, a ruler for the neck and a cardboard head) and the doctor.

The donkey has various things wrong with him and the song suggests remedies. The doctor gives the child the appropriate piece of clothing and the child puts it on the donkey. All the children sing the rest of the verse, miming putting on the clothes as they sing.

Verse 1: *A mi burro, a mi burro*
le duele la cabeza,
el médico le ha dado
una gorrita negra.

Chorus *Una gorrita negra*
Zapatito lila
Zapatito lila

Verse 2: *. . . le duele la garganta*
. . . una bufanda blanca

Verse 3: *. . . le duele el corazón*
. . . un chaleco marrón

Verse 4: *. . . le duelen las rodillas*
. . . unas medias amarilas

Verse 5: *. . . le duelen las pezuñas*
. . . que se corte las uñas

Verse 6: . . . *no le duele nada*
. . . *el médico le la dado*
un paraguas naranja

Other games included on the video are:

el juego del chirimbolo – parts of the body;
el juego de las galletas – a version of 'hangman';
el juego del abecedario – alphabet game;
el juego de las frutas – classroom instructions plus any topic area;
los meses del año – months;
el juego del toribio – any lexical set;
arroz con leche – action verbs.

The video was made by Amaya Arribi Martínez, Susi Díaz Couce and Sarah Phillips in Galicia and in Cornwall by Judith Markes, Judy Stewart and Tim Holway. The project was coordinated by Geoff Grigg, from whom further details of price and availability may be obtained at the Cornwall Education Advisory Service, Dalvenie House, County Hall, Truro, TR1 3AY, tel 01872 322473.

Inservice courses for teachers and lecturers 1996 from the Association for Language Learning

Title	Date	Venue
Comenius Funding Course	24 June	Leicester
German Day	29 June	Birmingham
Italian Weekend	4-6 October	Oxford
Spanish & Portuguese Weekend	4-6 October	Oxford
Russian Day	11-12 October	Birmingham
German Day	2 November	York
London Language Show	7-9 November	London
French Weekend	8-10 November	Manchester
Dutch Weekend	15-17 November	Rugby
Asian Languages Weekend	15-17 November	Rugby

This is a selection of our courses. Other events include courses for other languages, Branch meetings, courses for AE teachers and trainers, membership consultation days on current issues. Please contact ALL for further details:
150 Railway Terrace, Rugby, CV21 3HN. Tel: 01788 546443 Fax: 01788 544149

Reflexiones sobre la enseñanza del español en escuelas primarias en Inglaterra

Mª Elena Tejado Mata
Auxiliar primaria en Cornualles, 1995–96

Mi nombre es Mª Elena Tejado Mata. Desde el uno de octubre de 1995, estoy trabajando en Cornualles, Inglaterra, como auxiliar de conversación dentro del Proyecto Sócrates que está siendo puesto en práctica por primera vez en este curso 1955–1996. Como se trata de un proyecto piloto, deseo que mi experiencia pueda servir a los futuros compañeros que me seguirán. Es mi misión principal la de, como pionera, asentar las pautas que ellos van a continuar y desarrollar en los cursos sucesivos.

Mi cometido es variado: trabajo en Veryan Primary School, en dos institutos y ayudo a profesores de español (ingleses) actualizándolos en el perfeccionamiento de este idioma.

Cuando llegué a Veryan, no había ningún profesor de español por lo que mi papel a desempeñar no iba a ser el de auxiliar de conversación sino el de profesora. Así, de pronto, la idea me imponía un poco ya que era otro tipo de responsabilidad la que se me presentaba. Pero sin apenas dudarlo, decidí encarar el 'reto' y me puse manos a la obra.

Materiales y pautas

Al principio, y con el fin de conocer los niveles y capacidades de aprendizaje que tenían mis alumnos, comencé por la expresión y comprensión oral (a las que sigo dando gran importancia). Pero en seguida decidí valerme también de la comprensión y expresión escrita con el fin de que los alumnos retuvieran mejor el vocabulario base y así obtener un mejor desarrollo de aquellas destrezas (expresión y compresión oral).

El problema estaba en encontrar textos que se adaptaran a mis alumnos, tan dispares en cuanto edad, bagaje cultural, necesidades inmediatas . . .

Como no tenía libro de español donde elegir aquí en Inglaterra, decidí aprovechar la estructura y los dibujos de un texto inglés y cambiarlo convenientemente para que me sirviera como soporte escrito para ejercicios y otras actividades. Al optar por esta metodología, mi idea era poder llevar a cabo una enseñanza conjunta y coordinada con una escuela de primaria en España donde se impartiese el inglés y en la que se estuviera utilizando este libro de texto. De ser así, ello posibilitaría a mis alumnos mantener diferentes contactos con compañeros españoles: correspondencia escrita, apoyo de casetes audio-vídeo, periódicos, revistas e inclusive, la posibilidad de intercambios en el verano. Todo ello les crearía una expectativa muy adecuada, a mi parecer, para el aprendizaje de nuestro idioma.

Mi proyecto, que tiene poco tiempo de 'rodaje', está comenzando a dar sus frutos y, aunque mis alumnos tienen un largo camino que recorrer, veo con satisfacción el entusiasmo el interés que muestran por el idioma y por todo lo referente a la cultura española. Aún así, y para evitar que les llegue la saturación (ya que cada vez están más interesados y demandan más y más) me planteo dosificar mejor y hacer que se asienten bien las estructuras. Por ello encuentro imprescindible temporalizar el programa aunque ello pudiera conllevar la incapacidad de cumplirlo en su totalidad.

Carencias y sugerencias

Todo es mejorable y la enseñanza del español en Inglaterra tiene carencias que no serían dificiles de subsanar, al menos, las más importantes. Las principales, a mi parecer, son la preparación del profesorado que imparte español y el rigor con el que se lleva a cabo esta enseñanza. Pues, si bien es loable el esfuerzo y la dedicación con que lo hacen, es evidente que los resultados no son los que todos desearíamos. La solución vendría dada con una mayor dotación económica y humana. Cuando digo 'humana', me refiero a lo concerniente al profesorado que, a mi modo de ver, debe estar formado siempre por un profesor de inglés y otro español (o, en su defecto, un auxiliar) en Inglaterra y un profesor de español y otro inglés en España por cada aula. Todo esto hasta que la formación del profesorado sea profunda y exhaustiva.

No es solamente lo deseable la presencia continua de más profesores altamente cualificados. Hay otros puntos a los que no se les da la debida importancia pero que no por ello son menos necesarios. Por ejemplo el material que ha de servir de apoyo para llevar a cabo tu labor: libros de texto, material audio, vídeo, periódicos, revistas, etc., han de ser tenidos en cuenta ya que son fundamentales a la hora de poner en práctica la teoría. Son los instrumentos que los alumnos manejan, ven y oyen diariamente y, que, usados adecuadamente, darían tan buenos resultados al ser introducidos en el aula.

Sé que no estoy descubriendo nada. Que hace tiempo que forman parte imprescindible de la enseñanza. Lo que ocurre es que echo de menos una preparación previa al comienzo de curso. Debe ser entonces cuando haya un contacto con los editores de ambos países para ver las ofertas que tienen respecto al material de aula y, después de haberlas analizado minuciosamente, elegir lo que mejor se adapte a cada tipo de alumnado que se va a tener y luego traerlo a los diferentes lugares de trabajo para tratar de adaptarlos a las peculiaridades de cada grupo de alumnos.

Es sabido que en todo tipo de aprendizaje es necesario que exista una continuidad que se lleve a cabo en concordancia con el desarrollo intelectual del alumno que, según creo, comienza a una edad muy temprana y va madurando con el paso del tiempo. Si se comenzara a enseñar un idioma casi al mismo tiempo que el alumno aprende su propia lengua, las posibilidades de éxito serían muy abundantes, de ahí que la enseñanza de idiomas en primaria sea tan importante.

En resumen

El Programa Sócrates es hoy un proyecto piloto; el próximo curso, será una realidad. Lo que he expuesto es simplemente un producto de mi reflexión sobre mi labor que humildemente expongo para que sepan los compañeros que me seguirán las inquietudes que en un principiante me asaltaron, los obstáculos que tuve que vencer, el material con el que me hubiera gustado contar, la importancia que me hubiera gustado que le estuvieran dando a la lengua española, el rigor con que sería deseable que se impartiese . . . Es, en resumen, las ansias de llevar a cabo bien mi labor y que sea fructífera.

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El uso sexista de la lengua

Antonio R.
Roldán Tapia

I. E. S. Alhaken II,
Córdoba

Desde el comienzo de la década de los noventa se han generado, desde distintos organismos gubernamentales, una serie de campañas en pro de la consecución de una plena igualdad de derechos entre hombres y mujeres en todos los ámbitos de la vida diaria. Varios programas, documentos y normativas han abogado por la eliminación del uso sexista de la lengua.

Es éste último el tema sobre el que planteamos una reflexión, que parece más que necesaria, organizada en torno a nueve preguntas, cuyas respuestas esperemos que arrojen alguna luz sobre un tema cuya discusión se halla aún en ciernes.

(1) ¿Lenquaje sexista o uso sexista de la lengua?

Por definición, el lenguaje es la capacidad humana de comunicarse, de emitir mensajes, y como tal concepto, en abstracto, no puede calificarse de sexista, ni con cualquier otro tipo de calificativo similar.

Por su parte, la lengua tampoco es sexista por sí misma. La lengua es un conjunto extenso de signos lingüísticos, casi ilimitables, que constan de un significante y un significado, y sus reglas combinatorias, a disposición de la comunidad de hablantes y del que ésta hace uso cuando lo necesita.

Lo que sí sería calificable como sexista es el uso muy determinado que un grupo de hablantes hace de la lengua, transmitiendo unos mensajes que denotan ciertos contextos, en los que la discriminación sexual está patente.

(2) ¿Qué es el sexismo o uso sexista de la lengua?

No parece haber duda de que *sexismo* es el término más ampliamente utilizado y aceptado por la comunidad de hablantes para referirnos a todo tipo de discriminación sexual en el uso de la lengua, aunque un estudio de más rigor nos obligue a diferenciar entre éste y el término *androcentrismo*, que en realidad aluden a dos hechos bien distintos.

Así, asumiendo las definiciones de Lledó (1992:12), el *androcentrismo* se definiría como:

> «un punto de vista, una determinada y parcial visión del mundo, es la consideración que lo que han hecho los hombres es lo que ha hecho la humanidad [. . .], es considerar que el hombre es el centro del mundo y el patrón para medir cualquier persona.»

Por su parte, el *sexismo* ha de entenderse como:

> «una actitud caracterizada por el menosprecio y desvalorización de lo que somos y lo que hacemos las mujeres.»

Un claro ejemplo de *androcentrismo* serían las frases: «Todos los hombres son mortales» o «El hombre primitivo descubrió el fuego». Un ejemplo de *sexismo* en la lengua sería una expresión tan extendida como: «Llora como mujer lo que no supiste defender como hombre».

(3) ¿Hay que plantear la existencia de sexismo en el uso de la lengua sólo en relación a la categoría de género gramatical?

Indiscutiblemente no, pues una simple revisión de lo que entendemos por lenguaje, – como una de las formas de comunicación en el ser humano en las que intervienen un agente emisor y otro receptor, conocedores de un mismo código, que utilizan un canal común para emitir y decodificar respectivamente un mensaje, situados en un contexto determinado – nos llevará a plantear el análisis de la discriminación sexual (García Meseguer 1988) en todos los elementos que integran el proceso de comunicación.

CONTEXTO
EMISOR........MENSAJE........RECEPTOR
CODIGO
CANAL

De este modo, habrá que tener en cuenta los valores y actitudes lingüísticos y no lingüísticos que mantienen emisor y receptor, los contenidos emitidos en los mensajes, los aspectos socioculturales del contexto en el que se emite el mensaje y, por supuesto, el sistema sexo-género que se concreta en el código.

(4) ¿Abordan todas las lenguas la distinción de sexo del mismo modo?

Siguiendo a García Meseguer (1988: 220) hay que afirmar que no y que además lo que él denomina *carga sexista* (distinción masculino/femenino, en la categoría gramatical de los pronombres) se da mucho más en lenguas de origen latino – español, italiano, catalán-, algo menos en las germánicas – inglés, alemán – y bastante menos en las escandinavas – finlandés.

Finlandés	1%
Vasco	5%
Sueco	10%
Inglés	15%
Alemán	30%
Ruso	35%
Francés	40%
Catalán	70%
Italiano	75%
Castellano	80%

(5) ¿Se puede hablar de sexismo en todos los ámbitos de uso de la lengua?

En consonancia con los múltiples trabajos a los que hoy tenemos acceso en lengua española (García Meseguer 1984, 1988; López García y Morant 1991; Lledó 1992; Bengoechea Bartolomé 1993; Roldán Tapia et al. 1994; entre otros), no nos cabe duda afirmar que se produce un uso sexista de la lengua en todos los ámbitos: medios de comunicación, publicidad, libros de texto y, a pesar de su regulación (Instituto de la Mujer y Ministerio para las Administraciones Públicas 1990), también en el lenguaje administrativo.

Sirva como ejemplo, del lenguaje publicitario, el anuncio televisivo de una conocida marca de cacao en polvo, que patrocina un serial sudamericano por capítulos, en el que la persona – una mujer – que presenta el producto en cuestión, casi en la mayoría de las ocasiones, utiliza el vocativo «queridas amigas» para dirigirse a la audiencia, consolidando un papel de mujer/madre que cuida de la mejor forma posible del bienestar de su familia.

(6) ¿Refleja el Diccionario de la Real Academia esa igualdad legítima entre hombres y mujeres?

Desafortunadamente no y, a pesar de las voces alzadas (García Meseguer 1988; Olmedo Rojas 1993; Delgado 1994) a favor de un cambio sustancial en muchas acepciones, la Academia sigue haciendo oídos sordos al respecto. Sirvan como ejemplo los siguientes casos:

* «Ajamonarse» se defina como «hacerse jamona una mujer».

* La expresión «No hay quince años feos» se explicita como «que la juventud suple en las mujeres la falta de hermosura, haciendo que parezcan bien».

* El adjetivo «Blando, -da», en su sexta acepción se define como «Afeminado y que no es para el trabajo».

* «Cocinilla», por su parte, se entiende por «El que se entremete en cosas especial-

mente domésticas que no son de su incumbencia».

En este mismo sentido, si observamos las entradas de los vocablos «hombre» y «mujer» en el Diccionario de la Academia, la extensión que ocupa el primer término con todas sus acepciones es ocho veces mayor al que ocupa el segundo.

(7) ¿Cómo reflejan los libros de texto esa igualdad legítima entre hombres y mujeres?

Hay que decir que aunque se aprecia un cierto cambio, en pro de la eliminación de los papeles tradicionales de hombre y mujer, la gran mayoría de los libros de texto sigue reflejando una realidad ya pasada.

Aún es fácil encontrar libros de Geografía e Historia en los que no aparecen mujeres en las ilustraciones ni referencia al papel jugado por ellas en diversos momentos históricos. Del mismo modo, hay libros de iniciación a la lectura para los primeros años de escolarización, de uso muy extendido, que presentan en sus ilustraciones a la mujer/mamá trabajando en casa y al hombre/papá trabajando fuera de ella. Así mismo, los libros de inglés (Roldán Tapia 1992) siguen presentando al padre que es *postman* y a la madre que es *housewife*, ignorando las nuevas acuñaciones no discriminatorias (*mail-carrier* y *homemaker*) y perpetuando unos roles que ya son parte de la historia

(8) ¿Se observa un cambio de estas posturas discriminatorias a corto plazo?

Nadie puede dudar que la situación actual no es la misma que hace simplemente diez años, por ejemplo. Es evidente que las campañas institucionales (Instituto de la Mujer, Secretaría de Estado de Educación, etc.) están jugando un papel decisivo en pro de la igualdad en todos los ámbitos, incluido el lingüístico, y es evidente, igualmente, que el hombre de los años noventa tiene una concepción de la realidad bastante distinta que el de los años setenta u ochenta.

En cualquier caso, queda mucho camino por hacer y previo a la eliminación del uso sexista de la lengua, habrá que cambiar las actitudes sexistas de la comunidad hablante en su conjunto, que son las que condicionan el uso que se hace de la lengua.

(9) Feminismo, estudios de la mujer y/o coeducación: ¿un problema terminológico?

Como es habitual, desde el desconocimiento, probablemente los tres términos se entiendan como sinónimos, cuando no lo son.

En mi opinión, el *feminismo* es un *movimiento social* que, como muchos otros, ha tenido un diverso grado de aceptación y producido un cambio de actitudes en un sector de la población. Como tal movimiento social, comparte el mismo partidismo que cualquier otro «-ismo» (ecologismo, pacifismo, etc.) y, consiguientemente, no se puede entender como un área de conocimiento, propiamente dicha, motivo de estudio.

Los estudios de la mujer (en inglés, *women's/gender studies*) si son un área de conocimiento con un fundamento teórico, con rigor científico propio, sin los dogmatismos propios de un movimiento social, basada en estudios históricos, científicos, lingüísticos, literarios o artísticos. Asumo pues la opinión de Davidson (1994:73) al afirmar que:

> 'I am not asking for a "feminized" or even a "feminist" approach to cultural history. I am asking for something much simpler and much more difficult: *accuracy*. Any history that excludes information simply on the basis of gender (or race or other such prejudices) cannot presume to be accurate'.

La *Coeducación* es la *aplicación* en el *ámbito educativo* del conocimiento originado por los estudios de la mujer, cuyo objetivo primordial es la consecución de la igualdad entre sexos a través de la educación. En el marco de la reforma del sistema educativo español se concibe como una materia transversal que ha de estar presente en el diseño del Proyecto de Centro (Salas 1993) y de los distintos currícula de materia y nivel.

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Generaciones rotas

Salvador Estébanez
Consejería de Educación

Me presento:

Tengo entre 40 y 55 años y tengo dudas sobre mi país, España. Mi generación es la protagonista en este momento y creo que no estamos haciendo muy bien las cosas. Quiero recordar de dónde venimos para entender dónde estamos y, sobretodo, saber dónde vamos.

¿De dónde venimos?

Mis abuelos vivieron de forma muy similar a sus abuelos. Seguían el ritmo natural de la tierra, con las estaciones marcando su actividad laboral: cultivaban y sembraban en otoño y recogían las cosechas en verano.

La religión católica con sus ritos bien adaptados a los ritmos naturales, el descanso dominical con la misa mayor, las primeras comuniones con los primeros brotes en los campos, las fiestas patronales con la recogida de las cosechas, las navidades con el frío exterior y el fuego de leña seca en los hogares. Las campanas de la iglesia marcaban la vida diaria.

Mis abuelos lucharon en la guerra civil de 1936 a 1939. Esta fue el resultado de una herencia política desastrosa. Durante el siglo XIX los abuelos de mis abuelos discutieron apasionadamente sus ideas políticas, a menudo recurriendo a las armas.

Con la victoria del General Franco en 1939 España se cerró al mundo exterior durante 20 años. Fue la época de la autarquía, es decir, el intento de sobrevivir económicamente sin depender del exterior. Pero en los años cincuenta, el Presidente de los Estados Unidos, Dwight David Eisenhower, visitó España y firmó un acuerdo de amistad con el General Franco. Eran momentos duros de la guerra fría y Estados Unidos necesitaba aliados aunque no fueran democráticos. También el Vaticano firmó un concordato con España.

A finales de los años cincuenta España comienza a abrir sus puertas al exterior. El «Plan de Estabilización» de 1959 es el primer intento de liberalización económica. Comienza una etapa de industrialización.

Los «Planes de Desarrollo» y el Turismo van a marcar las pautas de la vida de mis padres. Ocho millones de españoles abandonan los pueblos y se van a pisos de obreros en las periferias de las ciudades industriales. Más de dos millones de españoles emigran al extranjero en busca de trabajo.

Inicialmente mis abuelos se habían quedado tristemente solos en el pueblo. Finalmente decidieron ir al piso con sus hijos. Allí, más tristes, contemplaban impotentes y perplejos, el ritmo febril de la vida de sus hijos. *Se había producido la primera ruptura generacional.*

Mis padres siguieron trabajando y yo empecé a estudiar. Su sacrificio generoso me permitió ir a la universidad. La generación de mis padres repetía el mensaje: «estudia, no seas ignorante como yo», su esfuerzo y generosidad son de dimensiones históricas. Son los años sesenta, años del «seiscientos», de «las suecas en las playas», de las «horas extras».

Mientras tanto yo estudiaba y trataba de tutear a la ciudad, con mi pandilla urbana, nuestros «güateques», la minifalda, nuestro «auto-stop» por Europa. Eramos la primera generación urbana. Nuestros abuelos miraban perplejos a nuestros padres. Nuestros padres nos miraban perplejos a nosotros. *Se había producido la segunda ruptura generacional.*

Nosotros encontramos trabajo, una España en crecimiento desordenado nos acogió sin grandes sueldos pero con oportunidades. Nuestra generación ocupó todos los sectores económicos, casi todos en expansión o de nueva creación. Teníamos 25 años en los años setenta.

¿Dónde estamos?

Mi generación está ahora a cargo del país, somos funcionarios, somos clase media, queremos ser y pensamos que somos políticamente correctos. Vivimos bien, comemos mucho, bebemos buenos vinos, nos sentimos cómodos, tenemos un gran país, o por lo menos eso pensábamos hasta hace poco . . .

Con la consolidación de la democracia y la victoria socialista de 1982 España se pone de moda. En 1986 entramos en la Comunidad Europea. Madrid es la capital cultural de moda, «hay mucha marcha»; Barcelona con su fuerza económica y su vanguardismo artístico consigue ser la sede de los Juegos Olímpicos; Sevilla, sede de la Expo 92, se convierte en foco de grandes inversiones. España se convierte en el país que visitar y el país donde invertir. *España se pone en venta.*

Las industrias se venden a buen precio. La entrada de capital extranjero hace de la peseta una moneda sobrevalorada. Los hijos de obreros españoles van a estudiar inglés a Estados Unidos en verano y se les conoce como los «démedos»: cuando preguntan el precio de una cosa y ven que, al cambio de un dólar por noventa pesetas, es muy barato, deciden comprar dos.

Los miles de millones de capital extranjero que compran terrenos, industrias, ¿dónde están? Los españoles que los reciben no los invierten en nuevas industrias o proyectos para crear riqueza en el futuro, los invierten en pisos. Más y más pisos de lujo se construyen por todo España, es el mejor negocio, cada año se revalorizan en un 30%. ¡Un piso medio pasa de valer 3 millones de pesetas en 1980 a valer 15 millones en 1990! ¡Ahora, en 1995, muchos españoles tienen varios pisos y también tienen varios hijos sin trabajo . . . !

Telegramas en clave de tremendismo:

En 1980 el Estado gastaba el 26% del producto interior bruto del país. Ahora gasta el 39% y no basta, tiene un déficit público del 6% del P.I.B.

Tenemos trenes de alta velocidad, autopistas, mejores carreteras, pero no tenemos trabajo y por lo tanto no podemos usarlos.

Tenemos un Estado de Autonomías que ha funcionado relativamente bien en tiempos de prosperidad, ¿qué va a pasar en tiempos difíciles? La sequía del sur de España está ya poniendo a prueba la solidaridad de nuestro Estado autonómico.

Sólo Baleares tiene una renta per cápita algo superior a la media europea, el resto es inferior. Extremadura no llega a la mitad de esa media.

El Reino Unido tiene 58 millones de habitantes y 25 millones tienen trabajo. España tiene 39 millones y sólo 11 millones tienen trabajo.

No dejamos ni podemos que nuestros hijos vayan entrando en el mundo laboral. Hay un 40% de paro juvenil. *Se ha producido la tercera ruptura generacional.*

Hemos pasado de las «generaciones rotas» a la generación en «bancarrota», de las «broken generations» a la «broke generation».

¿A dónde vamos?

¿Qué hemos hecho? ¿Qué ha pasado? El sueño español de 1492, con el descubrimiento de América y la creación de un imperio acabó en una decadencia politica y económica que tuvo su final y su punto más bajo en la Guerra Civil en 1936. El sueño español de 1992, quinientos años más tarde, con el espectáculo de las Olimpíadas y la creencia de ser uno de los países de nivel de vida más alto del mundo ¿dónde va a acabar? Hoy, en 1996, el panorama no es muy optimista.

Pensamos que podíamos llegar a la renta europea en unos pocos años. Creíamos que ser rico era cuestión de ser un poco listo y decidido. Teníamos ejemplos que lo demostraban; Mario Conde, una alta sociedad que daba en Marbella las mejores fiestas de Europa, y revistas como «Hola» que lo publicaban.

Nuestro mayor problema político, el separatismo vasco con la militancia de ETA, era combatido con terrorismo de estado, los GAL, y con un jefe de la Guardia Civil que era un ladrón, Luis Roldán.

Nuestra peseta era la moneda más fuerte de Europa, el Gobernador del Banco de España cometía fraudes.

Un obrero español

Mi hermano, que ahora trabaja para una empresa japonesa, está harto de oír hablar de productividad. Piensa «¿para qué producir tanto?», «esto no es vivir», «¿qué calidad de vida es ésta?»

Cuando termina de trabajar se monta en su Volkwagen, con motor Porsche, enciende su cigarrillo Marlborough, llega a casa y pone un disco compacto en su equipo de música Phillips, se sirve un güisqui escocés, y se prepara para salir a cenar con su amiga al restaurante chino. En el restaurante hablan de sus últimas vacaciones en Tailandia, donde alquilaron un helicóptero para ver el interior del país. Este verano quieren ir a Sudamérica.

Mi hermano es un obrero español. Yo le digo que respeto sus ideas sobre el trabajo, es posible vivir bien sin trabajar tanto. Pero también le digo que *no se puede ser un productor relajado y un consumidor acelerado.*

¿Un sueño?

España quiere formar parte de Europa y quiere estar en primera fila. Durante los últimos 300 años no lo estuvimos. Ahora tenemos una nueva oportunidad, sólo tenemos que saber combinar la dura ética laboral que sopla del Norte, del Este y del Oeste, con nuestro cálido sol y nuestras ganas de vivir. Si no hay más rupturas generacionales lo podemos conseguir en los próximos cincuenta años.

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Mário de Sá-Carneiro: the meteor of Portuguese Modernism

Juliet Perkins, King's College, London

Portuguese Modernism is particularly associated with the literary magazine, *Orpheu*. This short-lived avant-garde publication, of two numbers, burst upon a culturally sleepy Lisbon in 1915, and changed the face of Portuguese literature thereafter. The magazine's intention was to mark a break with the past and to exalt the new, both in content and in form. Such was the *succès de scandale* of this venture that the editors and contributors of *Orpheu* were marked as madmen, and their work laughed out of court. The last laugh was, of course, on the three writers who received the most damnation.

They were Fernando Pessoa, Mário de Sá-Carneiro, and José de Almada Negreiros. Their reputations were first restored by the critics of the *Presença* magazine, which ran from 1927 to 1940, and have only ever increased since then. Fernando Pessoa's status as the greatest Portuguese poet since Camões has expanded in recent years, as literary critics have recognised greatness on an international scale. Almada Negreiros, a brilliant, multi-faceted artist and writer who died in 1970 (and whose work, unfortunately, has not yet been translated into English), remains for the moment a Portuguese treasure, whose contribution to Modernism and Futurism is indisputable. The third figure, Sá-Carneiro, has until recently been unknown to English-speaking readers, and his reputation even in Portugal has always suffered from comparison with Pessoa, his friend, fellow contributor to, and editor of, *Orpheu*. The publication, in 1993, of the first English translation of his novel, A *Confissão de Lúcio*,[1] should go some way towards bringing him into the European limelight he so deserves. It is to be hoped that translations of the complete poems will also see the light of day.

Sá-Carneiro had a writing career, which was very largely linked to *Orpheu* and Modernism. Indeed, it is impossible to talk about Portuguese Modernism without mentioning Sá-Carneiro. His was a brief and tortured existence, which is depicted nakedly in his poetry and prose, in complete contrast to Fernando Pessoa who, through the device of the heteronyms, shielded himself from the reader. Although Sá-Carneiro's work is so obviously personal and driven by the need to express, and confess, his longings and fears, he too, like Pessoa, invented a fictional self. Unlike Pessoa, however, his *alter ego* represented an artistic ideal, which ultimately he failed to reach. This failure, after the great aspirations, is the material of his poetry.

Sá-Carneiro was born in Lisbon in 1890, the only child of well-to-do parents. His mother died when he was only two years old, and he was brought up by his nurse, whom he loved deeply, as he did his father. His upbringing was comfortable, but oversheltered and indulgent. He developed two passions, that were later to emerge in his writing: for Paris, and for theatre. He was taken on yearly visits to Paris by his father, and became very interested in French literature. The fascination with theatre showed during his school days, when he would organise performances of plays. Being of an excitable temperament, he would get beside himself with rage on these occasions, cursing his schoolfriends and fellow actors, only to be overcome with remorse at his behaviour afterwards. This unstable nature was never to change.

With his great schoolfriend, Tomás Cabreira Júnior, Sá-Carneiro wrote his first play, *Amizade*. The suicide of this friend soon afterwards, which took place at the school, affected Sá-Carneiro deeply and is the theme of one of his first poems, 'A um suicida', dated 1911. The feelings expressed in this poem give the clue to the state of mind that would lead to his own suicide in 1916. For Sá-Carneiro, art was the priority and the pinnacle of his existence; he saw nothing of value in everyday life, and the ideal world of art was somewhere to escape to. Unfortunately, these high artistic ideals only threw into greater relief his own deficiencies, whether physical or mental, real or imagined. The crushing blow of the suicide of his cheerful, optimistic friend implanted into him the idea of death as a means of escaping imperfection. From then on, suicide was never far from his mind.

After leaving school, Sá-Carneiro enrolled in the Law Faculty of Coimbra University. This attempt to fit a square peg into a round hole did not last long, for he returned to Lisbon before the end of the academic year. Shortly afterwards, he met Fernando Pessoa and the firm friendship that resulted has passed into Portuguese literary history. Their mutual regard, arising from compatible views on literature and art, and their ability to exchange and develop those views, flourished into a relationship of mutual support. Through the multitude of letters Sá-Carneiro wrote to Pessoa, the reader perceives the dependency of the slightly younger and more insecure Sá-Carneiro on the mature judgement of Pessoa, especially where literature was concerned. Because only the letters to Pessoa have survived, we have to surmise the contents of Pessoa's replies from the references to them by Sá-Carneiro. They give the impression of a disciple–master relationship, Sá-Carneiro constantly seeking advice about his writing, asking for comments on the samples and fragments of poems that he included in his letters, and outlining ideas for future short stories.

The correspondence arose because Sá-Carneiro left for Paris in 1912, ostensibly to try again to be a Law student. Instead of dedicating himself to his studies, though, he devoted himself to literature, to meeting artists and writers, and going to the many shows, spectacles and exhibitions that Paris offered. He returned to Lisbon in 1913, at a time when he was writing prose. He went back to Paris in 1914, but War broke out and he had to return, once again, to Lisbon. There he remained till the summer of 1915 when, after the appearance of *Orpheu*, and the failure of the projected third number, he suddenly left for Paris. From then on, his letters show his increasing depression and despair. Money troubles, a relationship with a prostitute, increasing self doubt and loathing – all these contributed to his suicide. On 26th April, about three weeks before his twenty-sixth birthday, he wrote a number of farewell letters, and took a massive dose of strychnine in his hotel room. An acquaintance, who came to the hotel to keep an appointment previously arranged by Sá-Carneiro, found him in agony and dashed off to find a doctor. It was too late. Within twenty minutes Sá-Carneiro was dead.

Not only in his dramatic suicide but in his writing also, does Sá-Carneiro come across as a disturbed and extravagant figure. Beginning his writing career with the desire to reach some sort of ideal world, he gradually perceived the chasm between it and the reality. Unable to rest content with an everyday existence, he reached out to a higher plane, to a Beyond, the true environment of the mythic hero, or god-like figure that he aspired to be. This desire to be someone special, other than his all-too mundane self, gave rise to the poetic figure of the Outro, the opposite of the Eu. But although he launched himself off from the 'I' or Self, on a poetic and metaphysical journey to reach the Other, he found himself suspended in the middle of these two extremes. He never ceased to be 'Eu', while striving to be 'o Outro'. This failure, for that is how he saw it, was the underlying reason for his depression and, ultimately, his suicide. The feeling of suspension between two poles gave rise, in his poetry and prose, to images and metaphors concerned with the intermediary, or intermediate zone. One of his key poems, titled '7', sums up this dilemma:

Eu não sou eu nem sou o outro,
Sou qualquer coisa de intermédio:
Pilar da ponte de tédio
Que vai de mim para o Outro.

The paradox of not being one or the other is resolved, very unsatisfactorily for Sá-Carneiro, by being not even the bridge, but a part of its support structure, 'pilar da ponte de tédio'. The intermediate space, then, is not a happy compromise between two extremes, but a place of dissatisfaction, 'tédio'.

In the earlier poems (which he published in 1914 under the title *Dispersão*) the notion of the ideal, of a transcendent world, Platonic in conception, is conveyed by references to heraldry, myth, royalty, the cosmos. At the same time, he is conscious that there is something lacking in order to achieve the dream. In the poem 'Quase', for example, he realises that he has not reached his goal, and that it needed something more within him in order to do so. Most of his poems contain qualifications, so that at the very moment of trying for greatness, he finds failure: 'Se acaso em minhas mãos, fica um pedaço de oiro,/Volve-se logo falso . . . Vencer às vezes é o mesmo que tombar . . . Em raivas ideais ascendo até ao fim:/ Olho do alto o gelo, ao gelo me arremesso . . . '

Even though he conceives of himself as a mythic hero (seen in words like 'astro', 'lorde', 'rei', 'grande ave doirada', 'Deus'), he recognizes this impossibility, an impossibility that betrays itself in the many contradictory images and situations he evokes. His King is 'rei de toda esta incoerência' because it is he himself who is unfixed, without defined limits. This uncertain identity is linked to images of turbulence, gyrating and departure, to intermediary zones: 'Esta inconstância de mim próprio em vibração/É que me há-de transpor às zonas intermédias' (from the poem '16').

In much the same way that the uncertainty about the self led Sá-Carneiro to project himself into the 'intermediate zones', it led him to another kind of projection: that of a double, or other personality. As well as appearing in his poems, the double is the central theme of many of his short stories and, in particular, of *A Confissão de Lúcio*. This intriguing work, written in 1913, charts the strange path of Lúcio Vaz, a Portuguese playwright living in Paris, who meets Ricardo Loureiro, another writer who becomes his inseparable companion for a while. Ricardo returns to Lisbon, marries a woman called Marta and, after about a year, Lúcio returns to Lisbon, where he picks up the friendship once more. This time, though, the friendship embraces a new element, Marta. The closeness of the three people leads, inevitably it seems, to a love affair between Lúcio and Marta. However, Lúcio soon becomes obsessed with Marta's identity but all his attempts to find out about her past are frustrated. Eventually, Ricardo drags Lúcio to his house to have the whole thing out. Bursting in upon his wife, he shoots her dead in a fit of jealous rage. But the novel astounds us, as neither the murderer nor the victim are who we expect them to be. Is the story a complete fantasy, made up by Lúcio? Or is he not insane, but simply telling the truth, impossible as it is? Underlying all the possibilities of this strange and overwrought book is the theme of projection, of the inner self projected in human form to unite with another person. The obsession with intermediate spaces and zones, with architectural objects such as arches and bridges, is echoed on the spiritual plane, where the soul of Ricardo is materialised, in order to possess Lúcio. Marta, then, emerges as the intermediary between the two friends, and the novel raises the further possibility that Lúcio and Ricardo are doubles.

A Confissão de Lúcio, like the short stories of *Céu em Fogo* (1915), and the early collection *Princípio*, work out many of the themes seen in more discreet and polished form in the poems. Death and suicide lurk in most of the prose works, and are bound up with the fate of those who are intermediaries or doubles. When the ideal is not reached, even with the creation of an intermediary, then the final crisis for the poet is precipitated. Sá-Carneiro turns against himself, reversing the image of the 'Other' from mythic hero to despised clown. Incessantly, he aims kicks at himself, scornfully pointing out his own inadequacies. As he says in the last of his 'Sete Canções do Declínio':

Meu alvoroço de oiro e lua
Tinha por fim que transbordar . . .
– Caiu-me a Alma ao meio da rua,
E não a posso ir apanhar!

There is no more picking up his soul after this. The increasing disgust with his unheroic life and physical ineptitude comes out in a remarkable last group of poems, for example, 'Caranguejola', 'Último Soneto', 'O Fantasma', 'El-Rei', 'Aqueloutro', 'Crise Lamentável', 'Fim'. In 'Aqueloutro', he takes images used previously about himself and inverts them in a crescendo of spite and scorn: 'o Rei-lua postiço', 'bôbo presunçoso', 'lacaio', 'papa-açorda', 'mago sem condão', 'Esfinge gorda'.

His last poem, appropriately enough titled 'Fim', is brief and painful to read. His impending suicide, to be carried out in such macabre fashion, ensured that his end was not dignified and heroic, but tormented and grotesque. He does not spare himself, in this negative self image:

Quando eu morrer batam em latas,
Rompam aos saltos e aos pinotes,
Façam estalar no ar chicotes,
Chamem palhaços e acrobatas!
Que o meu caixão vá sobre um burro
Ajaezado a andaluza . . .
A um morto nada se recusa,
E eu quero por força ir de burro!

Sá-Carneiro's short life is reflected in the urgency of his creative powers. Beginning as a dramatist and short story writer, he rapidly found a unique poetic voice in the years 1913 to 1916, a voice that reached a crescendo at precisely the moment that his sense of failure was strongest. He remains an enigmatic and unclassifiable poet, who set out to write, armed merely with the already old and outdated vocabulary of Symbolism and Decadentism, only to transform it into the quintessential articulation of Modernism: original, personal, and unrepeatable.

Notes

1. *Lúcio's Confession*, translated by Margaret Jull Costa, Sawtry: Dedalus Ltd., 1993. Pamela Bacarisse's monograph, *A Alma Amortalhada. Mário de Sá-Carneiro's Use of Metaphor and Image* (London: Tamesis Books, 1984), remains the only detailed work in English on Sá-Carneiro

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Captivity: a perennial theme

Donald McCrory, Richmond College

In the December 1995 edition of *Vida Hispánica* there appeared a photograph of Terry Waite taken at the Instituto Cervantes in London. He had gone there to be presented with a copy of *The Captive's Tale*, a first ever edition of a text that describes the capture and captivity of Miguel de Cervantes as well as including a translation, critical commentary, elucidatory notes and glossary to the three chapters in *Don Quijote*, Part One, entitled 'La historia del cautivo'.[1] Readers and fans of Cervantine literature will know that the tale in the Quijote is based on the real-life experiences of Cervantes, who, when returning to Spain after serving as a soldier in Italy, was captured, together with his younger brother Rodrigo, by Barbary Pirates operating from the port of Algiers. It should be said that the five years spent by Miguel (two years more than his brother) in the 'bagnio', the royal prison in Algiers, have received relatively scant critical attention and as a result present a sizeable 'lapsus' in our knowledge of what were, at least for him, unforgettable years in captivity. Had Dante or Voltaire or Goethe spent a similar period in prison I feel quite certain that we would know much more of their captivity than we do about that of Spain's greatest son.[2]

We do, however, know a great deal about Terry Waite for he has written his autobiography (something, alas, Cervantes never did), prompted by his captivity, entitled 'Taken on Trust'.[3] Having made a serious study of all the major biographical works of Cervantes and having read Terry Waite's text I began to reflect on the theme of capture and captivity in Spanish life and letters. It is a fascinating field of study and one that, seemingly, has been sadly overlooked. But then there is so much in Spanish life and culture (history, letters, music, art, etc.), that is simply 'overlooked' and, as a consequence, not known to the public at large.[4] Now one of the major aims of this and similar journals is to promote and 'further the cause of learning and teaching of Spanish and Portuguese'. Hence, the prime objective of this brief article is to bring to the awareness of teachers of Spanish (and of course to our students and all those interested in things Hispanic) a rich vein of Spanish life and history that can be used as a topic for further study.

Given that current syllabi and examinations in Modern Languages favour topics, I believe that the theme of the captive/hostage, is able to offer much more 'new' and exciting material to teachers who are responsible for set books/topics and who are continually fed a diet of Lorca, Galdós and García Marquez![5] Not that I have anything against these justly famous authors. In these times of innovation and much needed reform however, why not widen our nets to include other texts and writers equally worthy of our study?

El Abencerraje y la hermosa Jarifa[6]

A beautiful rendering of the theme of captivity is to be found in this widely acknowledged but little read or known gem of Golden Age Literature, first published in 1561, although the edition most commonly used is that of Villegas, 1565.[7] Written in a language that any serious 6th Former of Spanish could understand the 'tale' tells of the love of Abindarráez, a knight from the Moorish kingdom of Granada who is captured by Rodrigo de

Narváez, a Christian 'caballero' and 'alcaide' of both Antequera and Álora.[8]

We soon learn however that 'el gentil moro' has a different captor, the beautiful Jarifa with whom he has grown up believing her to be his sister. His innocent love for her rapidly intensifies when he discovers that she is not his sister at all! Compelled by circumstances to conceal their love his plight is worsened when it is learned that Jarifa's father plans to take her to another city. Before her departure the two lovers – Romeo and Juliet? – swear undying allegiance to each other and promise to meet at a time and place to be chosen by Jarifa. Abindarráez is captured the very day – so long in coming – that she sends for him! What transpires when in the custody of Rodrigo de Narváez (notable en virtud) makes for compulsive reading and would certainly grip our budding 6th Former/Undergraduate. Although this is not the place to offer a detailed study of the text, from what has been said so far it is clear that several themes or topics emerge that would provide instruction and entertainment (deleitar enseñando) to all its readers:*

1) the theme of the *moro* in Spanish life and literature
2) the role of Christian virtues in the 'eternal wars' with the 'infidel'
3) the power of love, human and spiritual, to transcend all boundaries
4) the theme of capture and captivity and how both relate to honour
5) the depiction of reality and its relation to historical fact
6) two races, cultures, religions, traditions: what happens between 1492–1612?

There is much to be discovered and recommended in the above, not least the literary sources of such tales as the Abencerraje and the emergence of the one-time immensely popular 'novela morisca'.[9] Equally rich, however, and equally as neglected is the treasure trove of the 'romance morisco'; a study of the Abencerraje leads naturally to the study of the theme of the moro in the ballads for which Spanish Literature is rightly praised. Indeed, there are numerous 'romances' that deal specifically with the plight of Abindarráez and of Jarifa and of the magnanimity of the conduct of Rodrigo de Narváez.[10]

The language of the ballads is by no means difficult; very recent editions of Spanish ballads with English verse translation make our task that much easier and our teaching that much more enjoyable. The beauties of Spanish letters are not the sole repository of the literati.

And moving on from the treatment of the theme of captivity in the ballads (old and new) we pass on to its treatment in later Golden Age writers. The problem now is to choose which authors to exclude! Mention could be made of Cervantes, Góngora, Quevedo, Calderón, Fray Luis de León, etc.

The theme of captivity in prose, drama and poetry

Mention has been made of the Cervantine text, *The Captive's Tale*, although we do know that Miguel spent periods of time in Spanish gaols too. Both Quevedo and Fray Luis spent time behind bars and although this is not the place to examine their individual cases a keen pupil, student or class could gain a great deal from a study of selected texts of either and then relate them to the 'history' of the period. What we need to promote, I feel, is Spanish life and culture (geography, history, art, religion, music, law, language and literature), unquestionably a very rich and diverse field, and then to tie in relevant strands from these areas of human interest into our chosen topic, theme or project.

For instance, music. When Abindarráez is first described he is singing thus:

> Nascido en Granada,
> criado en Cartama,
> enamorado en Coín,
> frontero en Álora.

Another woefully neglected area of research is Golden Age music, church and secular. We know that music was held in very high esteem by the Catholic Church, and that in everyday life, especially in the great religious festivals, and subsequently in the drama of the period it played a significant role. Yet what today is studied of the music of Spain, courtly, church or secular? And yet we know, for example, from reports written by bona fide witnesses that when in Algiers the 20,000 Christian 'slaves' in the prisons in Algiers celebrated the great feasts of the Church; in such celebrations music predominated.[11]

Studies about captivity in the Golden Age

Already the reader can see that this topic is vast and virtually untapped. Away from purely literary texts and sources there is considerable documentation awaiting our study and appreciation that clearly shows how common a theme captivity had become. It had emerged as such because the threat and fear of capture were part and parcel of everyday reality in 16th-century Spain and Italy. Piracy had arrived on the seven seas and due to its location the Spanish 'costas' presented rich pickings for pirates; generally speaking, these were Christian renegades operating out of North African ports. The most cruel were the 'moriscos' who wanted to wreak revenge on their former Spanish overlords.

Here I would like to mention two texts that would furnish teachers of Spanish wishing to introduce this or similar topics to their classes with ample teaching material:

1) *Estudios sobre el cautiverio en el Siglo de Oro*, George Camamis, Madrid, 1977
2) *The Barbary Coast*, J. B. Wolfe, New York, 1979

Both texts are excellent and offer teachers and students of the period well written, comprehensive accounts of life in captivity under the Turks. They include copious references to documentation of chroniclers, travellers, historians, geographers, ambassadors, ex-slaves, guides, scholars in various specialist fields, e.g. naval battles, ship construction, use of weaponry, etc. In other words, there is enough material to cater for all tastes and options!

A particular phenomenon of captivity in Spain during this period and one well attested to in several writings was that of the 'galeote'. Who can forget the episode in the Quijote that describes the assault Don Quijote made on the guards who were escorting prisoners bound by chains? What then of the awful plight of the galley-slaves chained to the galley-seat in the vessels of their cruel masters? It was a fate spared Cervantes – the loss of the use of his left arm due to wounds incurred at Lepanto 1571 ensured this – yet one he and countless others knew only too well. One of the best accounts of the life and fate of the 'galeote' is that of an early poem of Don Luis de Góngora, entitled, 'Amarrado al duro banco', and to be found in the recent collection of his 'romances', edited by Antonio Carreno, Madrid, 1985.

Of course several other poets have treated the same theme, and not only in Spanish. For those who advocate studies of Comparative Literatures (and I am one) reference can be made to French, Italian and English writings; viewed in this light another mini-project or topic theme can be spawned. Why not allow our linguists who wisely wish to study two Romance Languages a topic that can span two cultures? If modern examinations in Modern Languages are topic-driven it behoves us to create new topics. Is it not clear from the above that we do not have to quarry Spanish literature and history too deeply before finding ample novel material that can entertain us and our charges at an important age in their lives?

I began this article with a reference to Terry Waite. It is well known that he spent almost five years as a hostage/prisoner in the Lebanon. Is there a case to say that the Mediterranean seaboard still harbours 'pirates' in modern dress? His plight, so well described in his rather laconically written autobiography and mentioned above, resembled that of the galley-slave, in that for most of his captivity he was 'chained' to a radiator. Needless to say, he too was at the total mercy of his captors. Although none were Spaniards the plight of the several hostages detained in Lebanon in the 80s was a grim reminder of the theme of capture and captivity and of the legacy perhaps, that the 'Christian' West has to pay, periodically, for the cruel expulsion of the talented moriscos in 1612.

Arguably, what is needed is a reappraisal of the relationship between Christian and Moslems everywhere, but beginning in the Mediterranean. The fruits of a new appraisal may produce in the 21st century another Abencerraje!

Notes

1. See *The Captive's Tale*, ed D. P. McCrory, Aris & Phillips, Warminster, 1994
2. Read William Byron, *Cervantes: A biography*, New York, 1978, and Jean Canavaggio, Cervantes, Madrid, 1987 (in Spanish).
3. Terry Waite, *Taken on Trust*, Hodder & Stoughton, 1993
4. Although changing slowly, much of Spanish life and letters remains 'closed' to our public.
5. With few exceptions, GCE Boards persist in prescribing authors set over 25 years ago!
6. Variously called El Abencerraje with or without the name of his beloved.
7. At least three versions exist. Read the edition of Francisco L. Estrada, Cátedra, Madrid, 1987.
8. The Narváez who was mayor of Antequera in 1410 could not have been the same as the one of Alora, for the latter did not fall to the Christians until 1482! See op. cit., no. 8 above, pp. 33–5
9. There is so much on this subject. To begin with read, Carrasco Urgoiti, The Moorish Novel, Twayne, Boston, 1976.
10. A wide choice is available. To begin with I suggest, *Spanish Ballads*, ed. Roger Wright, Aris & Phillips, Warminster, 1991 (includes English translations).
11. See op. cit., no. 1 above, pp. 18–29 and op. cit., J. Wolfe.

* With the editor's kind permission I would willingly write a more detailed account of El Abencerraje for readers of *V.H.*

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À la recherche de realia

Rodney Mantle
Rectory School
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A stranded mast

Almaduriel in Castilla la Mancha is a small community on Spain's high plateau, chosen as the refreshment stop for the long-distance buses from Madrid to Granada. Stretching my legs, I was intrigued by the sight of a ship's mast rising above the rooftops. A plaque informed me that it had been placed there in the 1970s by the Spanish Navy to commemorate the celebrated knight's accounts to the people back home of his experiences of ships and sailors in Barcelona. Don Quijote can be hard to avoid.

A quixotic sequel

As readers of my article 'A quixotic experience' (*Vida Hispánica*, June 1993, No 7) may recall, I was offered the chance of a week at the *Don Quijote* centre in Salamanca. With the bad conscience of all teachers of Spanish as a subsidiary language, I took the offer with alacrity and benefited a lot from the experience. The chance of a repeat emerged after my article appeared, and over the Christmas Holiday 1994/95 I combined two short stays in Madrid with another week of classes at *Don Quijote* Granada. There I undertook further (frustrating) efforts to battle the Spanish subjunctive in all its sadistic forms, plus indirect speech and that old chestnut *ser* v. *estar*. I am grateful to the small band of teachers who were keeping the place going during a quiet time of year: they must have found my persistent questioning wearisome at times, but never showed it!

Tourism without tourists

Tales of a tourist-ridden Alhambra and Generalife abound, but the choice of Christmas proved very satisfactory: only a few determined Orientals were in evidence. It may have been cold at night, but during the day the sun shone almost uninterruptedly on my footslogging endeavours to explore the city and after the depressingly short days of a British winter, how wonderful to watch the sun set from the Alhambra at well past 6.30! And doing my homework over an extended lunch on the sunny terrace of an open-air restaurant in the Albaicín engendered a tan which led to sceptical comments back in the staffroom in early January . . .

Kleptomania

In both Granada and Madrid I set about collecting **realia** for my Spanish beginners' classes in Years Eight and Twelve. At first I feared ridicule or at most incredulous courtesy at my 'Perdone, soy profesor de español en Inglaterra y busco materiales para mis clases.' But my fears were misplaced. Clerks at tourist offices were generally more than prepared to part with maps and brochures in quantities greater than those needed by the ordinary tourist, and serving staff at restaurants and bars proved only too happy to hand over menus. I was also struck in Madrid by the numbers of publicity leaflets being distributed for all sorts of items, including some very good 'platos típicos/combinados' texts for fast food places; car windscreens were frequently used for such leaflets and provided rich pickings on occasions, although I have yet to find a use for advertising materials for massage parlours and strip shows.

Occasionally there were promotional leaflets in shops, but sometimes the language was beyond me, let alone my pupils!

The highpoint came at the Puerta del Sol in Madrid on New Year's Eve. As the crowd of Japanese tourists around me swallowed their good-luck grapes to the chimes of the Ayuntamiento clock, I caught sight of a notice stuck outside the Corte Inglés giving the *Horario de Navidad*. While the champagne bottles popped, I prised it gently off the wall, countering subsequent accusations of kleptomania from my sixth-formers by pointing out that the notice covered the period up to Nochevieja and would therefore have been removed anyway shortly thereafter by the store . . .

Unusual views

The element in the RSA Certificate in Business Language Competence on signs and directions proved a challenge. I felt distinctly conspicuous in the Alhambra photographing obligingly adjacent signs *PROHIBIDO EL PASO* and *NO PASAR* while those around me were pointing their cameras at rather more scenic objects. And my activities outside a car park in Madrid drew curious glances as I tried to get *APARCAMIENTO PUBLICO* and *RECOJA SU TICKET* into the same shot.

Christmas frustration

For my German and French teaching I had experienced little trouble in obtaining simple, inexpensive books containing the texts and music of Christmas songs and cassettes with Christmas music. Surely this would prove no more difficult in Spain? The cassette was not a problem at that time of year: a friend took me to a suitable shop in Madrid, and the purchase will long remain in my memory: as we walked away from the cash register, my friend discreetly pointed to the lady behind me in the queue and explained that I had been standing in front of the King's sister. The utter normality of the queue struck a contrast with what would presumably have happened in the U.K.

The music and lyrics proved more problematic: no such book was to be found in any of the music shops in Granada or Madrid, only substantial (and expensive) tomes with 'villancicos' primarily in dialect. Even the newly-opened Madrid FNAC was unable to oblige. My thanks are due to Félix, the teacher who ran the most enjoyable singing sessions at *don Quijote* Granada for subsequently sending me the lyrics and music for 'Los peces en el río'.

A pressing need

Spanish newspapers are a joy. Even the most provincial of publications puts the British tabloids to shame with serious reporting and clear language. They also offer a treasure trove of teaching aids, ranging from homes wanted and for sale, jobs, radio and television programmes and (fairly non-gimmicky) weather reports and forecasts, not to mention the Births, Marriages and Deaths section with its wealth of Spanish first and family names.

Travel swells the suitcase

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Raza: el franquismo como melodrama

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> *Film is the art which shows best how much Spain has changed since Franco, (. . .) Cinema matters in Spain – not only because of its ability to record and reflect change as it happens, but also because film was uniquely influential during Franco's years, sliding into the vacant space between the senile theatre and the puerile television of the time.*[1]

El cine en España ha cambiado y ha reflejado cambio. La reacción del público y la crítica a nuevos temas en el cine español ya venía indicando desde los setenta este potencial papel de espejo de los cambios politicos así como de propiciador de un diálogo social. Pero un reflejo de cambio que merece nuestra atención es cómo el paso del tiempo afecta a nuestra percepción de los textos del pasado.

En un artículo del año 1989, el crítico Leopoldo Alas analizaba la obra de Pedro Almodóvar, iniciando su examen promulgando la necesidad de una distancia generacional sin la cual la interpretación de Almodóvar es difícil, cuando no imposible.[2] Esta joven generación aparecía retratada en el artículo de Alas identificando sus gustos, diferentes de los de las precedentes y detallando sus reacciones hacia textos significativos de la España del final de los setenta, como las películas de la *nouvelle vague* o la canción protesta.

Como uno de los catalizadores de tal distancia aparecía una película que ha hecho correr ríos de tinta y que pervive en el subconsciente de toda una generación como recuerdo funesto de una ideologia antidemocrática: *Raza*. La alusión de Alas a esta película clave en la historia del franquismo pone en evidencía el hecho de que no sólo las películas de los directores opuestos al régimen y de talante abiertamente político eran capaces de conducir al público hacia los nuevos tiempos democráticos.

La lectura de las antiguas películas, abiertamente fascistas, hecha por otras generaciones menos cercanas a los acontecimientos narrados, ya deja entrever la facilidad con que la democracia se podría dar por sentada una vez comenzado el proceso. Alas indica en su artículo que la respuesta a este texto coloca al público a uno u otro lado de la frontera generacional; los que se inquietan por 'una película tan preocupante y fascista como *Raza*' enfrentados a los que 'se desternillaban de risa'.[3]

Hoy en día, damos por hecho que en España está tan arraigada la democracia como si nunca hubiese pasado nada. Para la generación a la que Alas se refiere, esta idea ha sido poco más o menos obvia y como todo lo dado por hecho, nos ha distanciado de aquellos que lo cuestionaban a causa de haber experienciado en propia carne los rigores del franquismo. Ahora que esta generación, a quien el franquismo afectó menos directamente, está accediendo con más fuerza al mundo de la cinematografía española así como al de la crítica, la búsqueda de chivos expiatorios no constituye un asunto tan apremiante para los cineastas, y como corolario, se puede acomodar una nueva lectura del texto cinematográfico que epitomiza toda aquella época: *Raza*.[4]

¿Por qué sugiere Alas que toda una generación se desternillaba de risa?. Es posible que el poderse reír de un texto que resume toda una época sea el mejor indicador de que la amenaza se ha superado. Pero, ¿era esa risa la risa relajada de quien se sabía a salvo, o la risa nerviosa de los que aún se sentían amenazados? La respeuesta es que ambas posturas aparecian entremezcladas e inseparables – no en vano se nos recordó en 1981 que la democracia era frágil.

Pero lo que el público más joven aislaba en *Raza* y convertía en motivo de burla, no era el tema de fondo (que es igualmente preocupante desde el punto de vista de cualquier generación), sino toda una serie de convenciones claramente indentificables como pasadas de moda, que se interponían entre el texto y la audiencía más joven. De esta manera, le restaban al argumento poder de adoctrinamiento cuando no se lo quitaban por completo. Se trata de un efecto similar al que se consigue en la película de Mel Brooks, *The Producers* (1967), en la que los productores consiguen quitarle los dientes al lobo del fascismo al convertir una historia acerca de Hitler en un musical: *Springtime for Hitler*, y cosechan un éxito enorme y no deseado.

Raza es un melodrama que sigue las normas del melodrama puro y sin mediatizar de Griffith, el cual a su vez deriva directamente del melodrama teatral del siglo XIX. En los inicios del cine mundial (en la época muda) el melodrama constituyó uno de los géneros privilegiados por su plasticidad expresiva, y tal éxito pervivió en el sonoro. Esta es una de las razones por las que el público español de finales de los años veinte y años treinta estaba expuesto a un gran número de melodramas ya no sólo de Hollywood sino de factura nacional. Directores como Benito Perojo y Florián Rey cultivaron el género en el cine mudo con títulos como *Malvaloca* (Perojo, 1927), o *La aldea maldita* (Rey, 1929).

Ya la época sonora, (que coincidió con el nacimiento de la II República) el melodrama siguió constituyendo uno de los vehículos expresivos más utilizados. Un ejemplo digno de mención es el melodrama producido por Buñuel y dirigido por el mismo Sáenz de Heredia en 1935, *La hija de Juan Simón*. Durante la post-guerra el melodrama siguió siendo popular en ambos bandos. Como Marsha Kinder analiza, incluso los directores de los años cincuenta, que tomaron el neo-realismo como estilo, en parte para distanciarse de las manipulaciones a las que el melodrama sometía a su público, acabaron sin embargo haciendo melodramas, llevando a la esfera privada y familiar los conflictos sociales.[5]

Crear un melodrama no era la intención del director ni del guionista, sino crear un documento histórico, una tragedia de resonancias épicas a partir de un 'hecho real', tal y como sugiere el párrafo que introduce la película.[6] Sin embargo, si nos atenemos a las convenciones que el texto nos muestra, el texto es un melodrama 'inocente' y ejemplar y presenta todas las caracteristicas que Peter Brooks asigna al modo melodramático:[7]

> *The connotations of the word are probably similar for us all. They include: the indulgence of strong emotionalism; moral polarization and schematization; extreme states of being, situations and actions; overt villany, persecution of the good, and final reward of virtue; inflated and extravagant expression; dark plottings, suspense, breathtaking peripety.*[8]

Polarización y exceso

En el texto, lo más evidente es la consciente intención de crear un mundo totalmente polarizado, donde virtud y maldad aparezcan tan explícitamente retratadas que no quepa duda de cual es cual. Otra característica del melodrama que *Raza* posee es el exceso en la diégesis, la puesta en escena, la retórica y de la caracterización de sus personajes. El exceso, como Brooks nos indica, es inherente al melodrama porque éste tiene como cometido incorporar todo un iniverso ético. Como indica Brooks: 'Hence melodrama's mode must be centrally, radically hyperbolic, the mode of the bigger-than-life reaching in grandiose reference to a noumenal realm'.[9]

Teniendo en cuenta la intención del director y del guionista (expresa al principio de la película): crear un escenario para la lucha de la virtud contra el comunismo, es decir, para la lucha de dos absolutos, el melodrama se convierte en la única posibilidad de expresión. Como Brooks indica, la existencia del melodrama se debe a la necesidad que tiene la sociedad de localizar 'the moral occult', es decir, un terreno en el que residen las fuerzas espirituales del bien y del mal, y que aparece normalmente oculto tras la realidad aparente. Este terreno moral ha venido a ocupar el vacío dejado por la religión y lo sagrado.[10]

Polarización y exceso traen al melodrama de la mano. Ambas características, asumidas sin asomo de ironía, son precisamente los elementos que distancian del texto a aquellos que no fuimos testigos. Para los que lo fueron, sin embargo, debía de ser doloroso ver la falta de matices, y quizás ésta es la razón por la que los 'hijos de Franco' invirtieron la situación y, en muchos casos, conservaron el maniqueísmo y simplemente lo cambiaron de signo.

Sáenz de Heredia lleva polarizacíon al modo del melodrama teatral clásico, hasta sus últimas consecuencias y 'encarna' bondad y maldad por separado en dos hermanos: José y Pedro. Como Brooks indica, '[m]elodramatic good and evil are highly personalized: they are assigned to, they inhabit persons who indeed have no psychological complexity but who are strongly characterized'.[11] Pero lo que es más importante es que la presencia de relaciones de sangre implica la de la familia que es frecuentemente el entorno en el que se desarrollan los melodramas teatrales del siglo XIX y los cinematográficos de diversas décadas y tanto en Hollywood y otras cinematrografías como en España.

Alrededor de estos dos hermanos, el mundo se divide por medio de una puesta en escena tan delirantemente expresionista, que al público de esta generación le confronta con el hecho de que todo es ficción de una manera tan clara que no se puede dejar la credibilidad en suspenso. El expresionismo de la puesta en escena se une a la aludida identificación de convenciones alargando la distancia entre la obra y el público.

El maniqueísmo que se revela en esta puesta en escena comienza en la infancia. En el jardín, tras la llegada de su padre, uno de los hermanos está situado a la derecha y el otro no sólo a la izquierda (con sus evidentes connotaciones políticas), sino detrás del banco donde su padre está sentado. Este hermano, Pedro, apenas puede participar en la conversación, ya que su padre está más inclinado hacia José, a quien da la cara cuando cuenta la historia del glorioso antepasado Churruca.

Para unos oídos dos generaciones más jóvenes, la retórica utilizada por el padre, sonaba a lenguaje de lección de historia, donde se repetía la misma consigna: la importancia de la honra y el honor por encima de los bienes materiales. Sin embargo la puesta en escena en ocasiones contradice la lectura hacia la que el texto nos quiere llevar. A modo de ejemplo podemos resaltar como el texto intenta impedir la indentificación con Pedro cuando pregunta acerca de su antepasado Churruca: '¿Fue rico?'. Las palabras del padre intentan poner el énfasis en que la requeza no es más importante que el servicio a la patria.[12] Sin embargo, la puesta en escena evidencia que en efecto se trata de una familia rica, lo cual sin duda afecta nuestra lectura sobre el hincapié que el honor y el cervicio a la patria reciben. Los militares aparecen enmarcados dentro de la burguesía y su alianza con ella, a pesar del diálogo, es firme.

En la escena en que José Churruca es llevado al hospital, se presenta, como en un cuadro, el desorden que reina entre los "rojos" que pertenecen al proletariado. Enfermeros/as y pacientes no se distinguen ya que todos van de paisano. Como para recalcar la falta de profesionalidad, el movimiento es frenético y desorientador. La mayoría de la gente está de pie, e incluso los heridos entran andando. Lo que es más relevante, las filas de los republicanos se pueden permitir el lujo de que dos milicianos lleven al hospital a un herido que puede andar: Churruca.

Desde luego este cuadro puede corresponder a la realidad de una situación de guerra, pero la manipulación de la puesta en escena es patente. Hay tanta preocupación por poner de relieve el desorden, la desorganización y la falta de profesionalidad que el exceso inherente al modo melodramático se interpone entre nosotros y el texto. Además la película nos indica sus propios prejuicios al ofrecernos más tarde una situación paralela.

En otro momento, todavía en la zona republicana, José Churruca es llevado a una clínica militar. Sin embargo la puesta en escena no puede ser más diferente, a pesar de que en la diégesis la guerra sigue, ya que éste es un hospital para los rojos burgueses. Un médico en bata blanca e impoluta camina hablando sosegadamente con un mando republicano acerca del hecho de que los soldados de su bando se están automutilando.[13] Ya no hay planos picados para resaltar la multitud y la confusión. Ahora el orden y la profesionalidad se ponen de relieve con planos americanos e incluso primeros planos, que aíslan a los personajes en grupos ordenados.

En un texto muy posterior – y desde luego hijo de otras convenciones cinematográficas – *El largo invierno* (1991) de Jaime Camino, aparece un hospital republicano donde las clases se mezclan, presentando un lógico desorden pero más verosímil, con la evidencia de sangre, heridos, y el ir y venir de médicos/as y enfermeros/as que llevan batas blancas ensangrentadas. Comparar las dos películas pone en evidencia el hecho de que por mucho que el concepto de clase social se intente mantener al margen de las narrativas acerca de la Guerra Civil española, siempre deja ver su presencia.[14]

Siguiendo con la escena en el primer hospital, polarización y exceso también hacen evidentes las diferencias de estatus mediante el contraste entre la ropa de José Churruca y la de los milicianos que le acompañan. Churruca está infiltrado en las filas enemigas, y por lo tanto debe llevar mono de trabajador. Sin embargo sus ropas son oscuras[15] mientras que los milicianos llevan sendas camisas blancas y se colocan uno a cada lado del heroe, flanqueándole.

El melodrama como forma de expresión construye un mundo en el que los personajes se valen de lo que Brooks llamó 'text of muteness', es decir, un texto en que las palabras no son suficientes para clarificar su condición. Se necesita recurrir a gestos, expresiones faciales y movimientos de manos:

> *Words, however unrepressed and pure, however transparent as vehicles for the expression of basic relations and verities, appear to be not wholly adequate to the presentations of meanings, and the melodramatic message must be formulated through other registers of the sign.*[16]

Los melodramas españoles históricos realizados por CIFESA entre 1942 y 1950 continuaron con esa misma retórica expresionista y dependiente de elementos no verbales.[17] La presencia excesiva de gestos expresionistas, tremendos, actuó como revulsivo para los realizadores jóvenes de la decada de los cincuenta, y les animó a tomar como patrón el incipiente neo-realismo italiano, huyendo de la teatralidad del estilo del cine hegemónico.[18]

Sin embargo hoy en día, estas características ya tienen la patina de lo antiguo hasta el punto de que pueden acomodar la parodia. Incluso se han apropiado en el lenguaje postmoderno de algunos personajes de Almodóvar, tales como la madre superior en *Entre tinieblas* (1983), o Tina en *La ley del deseo* (1987). Los gestos de teatralidad e histrionismo de Julieta Serrano o Carmen Maura constituyen un homenaje a actrices como Ana Mariscal, Blanca de Silos o Amparo Rivelles, que por otra parte marcaron una época del cine español donde algunas actrices representaban fortaleza y acción.

La retórica de *Raza* estaba demasiado cercana a las arengas militares, que también habitan en el modo melodramático, para representar una amenaza. Los mensajes de la madre de los Churruca a sus hijos se imparten como lecciones. La función del diálogo, tanto como constituir el vehículo de la narración, es servir como procedimiento para acomodar monólogos. La escena de la boda de Isabel nos proporciona un claro ejemplo; José está hablando y se nos introduce dentro de la conversación *in medias res*, lo cual no importa ya que a pesar de que la puesta en escena nos presenta un grupo, José de Churruca es quien tiene voz y los demás son una excusa para que él como buen personaje de melodrama, exprese una vez más sus ideas y convicciones, que incluso el diálogo presenta como altamente polarizadas, autodefiniéndole como el estereotípico héroe de melodrama.[19]

> *Lo que no se puede es por preocuparse con exceso por matices mínimos estar haciéndoles el juego a los que sin duda alguna son las enemigos de todos (. . .) nuestro norte está tan claro que la cuestión de matices no puede ni enturbiarlo.*[20]

El héroe y su estirpe

La creación de un héroe de leyenda, que sea la expresión total de todo lo positivo, requiere la presencia del modo melodramático. La relación del héroe y el mar es un signo evidente de la mano del guionista, y por otra parte lo entronca con leyendas y sagas plagadas de héroes que venían del mar, y con tradiciones que por antiguas conoten estabilidad y valores inmutables.

Cuando en *Alexander Nevski* (1938) Einsenstein intentó arengar a los rusos ante la eminente amenaza de los alemanes también buscó un héroe sin matices, que dejando las aguas y una existencia pacífica se alzara a salvar a su pueblo. Ninguna ideología parece tener el monopolio de apropiarse de la cultura popular cuando se trata de conseguir legitimizar su hegemonía.

José de Churruca, una vez relacionado con el mar por medio de su padre, 'recibe' una madre ejemplar, es decir, que proporciona 'exemplo'. Brooks indentifica la estética del melodrama en novelistas como Balzac y James señalando que en ellos, los gestos de la vida diaria adquieren características 'cósmicas'.[21] Esta misma estética aparece relacionada con la madre de José. Con su presencia, la vida diaria se convierte en un escenario donde en cada gesto cotidiano se libra una batalla moral.

La primera batalla ya distingue dos bandos: Isabelita que intenta liberar un pájaro que Pedro ha comprado, y Pedro que se niega a que le quiten algo por lo que ha pagado dinero. En esta instancia la madre ofrece la siguiente lección: 'Los animales no son indiferentes al dolor y no se les debe hacer sufrir.' En esta frase el melodrama revela la primera grieta por la que se puede identificar la hipocresía de las clases hegemónicas: una frase que hubiera hecho las delicias de cualquier grupo defensor de los derechos de los animales la pronuncia una madre en un país en que el espectáculo del dolor y muerte de los animales es parte de la tradición. Y en un texto escrito por Franco, cuyo deporte favorito era la caza.

La segunda batalla moral se libra en la boda de Isabel. La boda refuerza en la diégesis la alianza entre burguesía y militares y muestra su mutua dependencia. De nuevo el diálogo intenta avanzar ideas que la puesta en escena se apresura a negar. En un ambiente altamente burgués y con evidentes signos de bienestar económico la madre declara: 'Es cierto que el dinero produce satisfacciones, pero la felicidad reside en otras cosas. Los militares no suelen disponer de posición pero tienen otro bienestar intimo'.[22] Tales muestras de desprendimiento contradicen lo que los espectadores pueden ver por medio de decorado y vestuario, el hecho de que la familia de Churruca y todos los invitados pertenecen claramente a la burguesía.

Por otro lado las re-evaluaciones a que la madre somete las palabras de sus hijos y de otros personajes pone en evidencia el único punto de vista ideológico que el melodrama exhibe. Boris Uspenski señala:

> *[The] single view-point will subordinate all others in the work; if some other point of view should emerge, nonconcurrent with the dominant one (if, for example, some facts should be judged from the point of view of one of the characters), this judgement will in turn be reevaluated from the more dominant position, and the evaluating subject (the character), together with his system of ideas, will become the object, evaluated from the more general viewpoint.*[23]

En este melodrama vemos que el punto de vista ideológico de la madre (que a su vez es simplemente la transmisora de valores del padre), constituye la norma, y la visión del mundo de los padres coincide ideológicamente con la del autor. Cuando un personaje la transgrede verá sus ideas juzgadas y re-evaluadas en la diégesis. Así la madre es el vehículo para re-evaluar las ideas de la burguesía en la escena de la boda, como lo fue en la infancia cuando Pedro puso el 'bien material' por encima de la 'libertad de un pajarito'.

Otros ejemplos de esta re-evaluación y sometimiento a un único punto de vista ideológico, son el reconocimiento del médico que colabora con los republicanos de que estaba equivocado y el arrepentimiento y subsiguiente muerte de Pedro. El melodrama clásico solamente puede acomodar

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un punto de vista ideológico como consecuencía de su lucha ética entre dos posibilidades que se excluyen la una a la otra.

El papel de las mujeres

Desde el principio las mujeres cumplen dos funciones: crear un ambiente de moderación y transmitir a la siguiente generación los valores de la primera. La creación del ambiente se convierte en literal cuando, en la primera escena, Isabelita está cortando flores para decorar la casa. Son perfectas esposas, madres, hermanas y novias dentro del esquema patriarcal. Pero son accesorias, y una vez han cumplido su función, desaparecen.

La primera aparición de la madre en el texto la enmarca en una ventana, por encima del nivel de Isabelita (que recoge flores en el jardín) y le confiere un aspecto que evoca el de las vírgenes en los altares. La puesta en escena, que coloca a la madre al nivel de una santa o una madonna, inmediatamente confiere a las mujeres las mismas connotaciones que, como Kristeva nos recuerda, el arte clásico ha conferido a la libido femenina:[24] una indisoluble relación con la muerte y el dolor. Las mujeres en *Raza* exhiben ambos sentimientos en su espíritu de sacrificio y *jouissance* es literalmente derramar lágrimas sobre un cuerpo muerto en el caso de Marisol.

El espíritu de sacrificio les lleva a acciones heroicas, pero en este caso no es la patria únicamente sino el amor materno el que inspira las gestas. La madre, cuando ya muestra signos de vejez en la escena de la boda es re-emplazada por la nueva portadora del estandarte de la virtud a la que se introduce en la diégesis en la misma escena. Marisol, que aparece vestida de blanco y a quien Isabel entrega lo mejor de su azahar, recogerá el supuesto cadáver de José y le devolverá a la vida, convirtiéndose en una segunda 'madre'.

Brooks explica como ya en el melodrama teatral clásico, el portador del signo de la virtud podía abrir todas la puertas y salvar todas las dificultades. En el caso de Marisol, incluso es capaz de triunfar sobre la muerte.[25] La convención del melodrama asume que la virtud está en aquel personaje que la exhiba mediante signos externos (medallas, cruces, vestidos blancos, etc); sólo tenemos que seguir a Marisol para saber qué bando es virtuoso y, como consecuencia, va a vencer.

Conclusion

Críticos como Brooks, Mulvey, Elsaesser y Gledhill han contribuido a que el modo melodramático y el género del melodrama no sean denostados sin considerar su funcionamiento y su capacidad para exponer las contradiciones inherentes en la sociedad en la que se basan.[26] *Raza* nos permite leer através de su emocionalismo exagerado y el conflicto ético que supone, un universo tan explícito que hasta lo que se intenta poner como ejemplos a no seguir o lo que se intenta ocultar se hace aparente, incluso se presenta como opción.

Seguramente Franco no contaba con que en polarización y las contradicciones de *Raza* hubiera un germen de democracia. Derrida nos ha indicado como aunque en los dos términos de una oposición se valore un polo por encima del otro, no solamente se necesitan mutuamente sino que se puede invertir esta tendencia y reinscribir estas oposiciones.[27] No imaginando que se invirtiera el sistema causal, Sáenz de Heredia y Franco no podían prever que *Raza* pudiera contribuir algún día a crear un espíritu democrático, tanto como *La prima Angélica* (Carlos Saura, 1972) o *El espíritu de la colmena* (Victor Erice, 1973).

Sin embargo dentro del exceso con el que el texto se obstina en presentar a los 'rojos' como la encarnación de la maldad, también es evidente que sin ellos como telón de fondo la 'virtud' de los nacionales no podría brillar, se necesitaba convencer a la población de que había una polarización para justificar la Guerra Civil en primer término. El texto presenta un microcosmos de la ideología de un estado que no estaba basado en la libre elección del pueblo, pero se obstinaba en negarlo.

El modo melodramático incorpora en sí, como Peter Brooks nos indica, una fuerza democrática, una intención de explicarlo todo a todos, incluso en textos de talante fascista como *Raza*.

> *Like the oratory of the Revolution, melodrama from its inception takes as its concern and raison d'être the location, expression, and imposition of basic ethical and psychic truths. It says them over and over in clear language, it rehearses their conflicts and combats, it re-enacts the menace of evil and the eventual triumph of morality made operative and evident. While its social implications may be variously revolutionary or conservative, it is in all cases radically democratic, striving to make its representations clear and legible to everyone. We may legitimately claim that melodrama becomes the principal mode for uncovering, demonstrating and making operative the essential moral universe of the post-sacred era.*[28]

A través de las aperturas del texto, podemos ver las contradicciones en las que estaba basado el franquismo y la sociedad que lo perpetuó. La pertenencia a la burguesía del estamento militar, una idea crucial que el texto se obstina en reprimir en los diálogos, vuelve de forma histérica en decorados, ropa y retórica.[29] La identificación de los comunistas con la burguesía es debilitada estableciendo una división entre los miembros del bando republicano. Aquellos que cometen los crímenes, que asaltan cuarteles y conventos, y que van a hospitales desordenados y poco eficientes son proletarios después de todo. Sin embargo se puede redimir a aquellos burgueses que han sido mal aconsejados, como el doctor que tiene que trabajar para los republicanos o el hermano malo, Pedro. *Raza* es un melodrama ejemplar que nos permite ver que la esencia de cualquier política autoritaria es excluir el término medio, lo cual ya es una práctica melodramática en sí misma.

Traer a la memoria una película tan dolorosa como *Raza* y buscar en ella las polarizaciones y el exceso que el género del melodrama impone, también supone ver más fácilmente que el texto puede ser considerado un catalizador. Si toda una generación se desternillaba de risa era precisamente porque las situaciones y los personajes están extremadamente polarizados y, quizás por esa misma razón, no son nunce cómicos ni trágicos, lo que les sitúa por encima de los mortales y no facilita el que se conviertan en un ejemplo efectivo, como Franco hubiera deseado.

En las tragedias griegas clásicas, por ejemplo, los héroes se veían abocados a un destino ineludible, ya sea porque la fortuna así lo depara o por haber cometido un error. En el mundo burgués que asistió a la imposibilidad de la tragedia, como nos recuerda Peter Brooks, el melodrama vino a tomar su lugar como escenario en que dilucidar temas morales.[30] En *Raza* el destino se elige y además la elección tiene lugar en la infancia, lo cual le sustrae cualquier tipo de cualidad trágica.

Pero si no son trágicos las personajes, tampoco son cómicos, aunque como Alas propone su esencia de cartón piedra nos hiciera tan facil verles así. El antagonista perfecto del Alfredo Mayo de *Raza* lo produjeron los entonces jóvenes directores de los años cincuenta, en Fernándo Fernán Gómez. Cumple este papel precisamente por poder acomodar en sus personajes comicidad y tragedia, y con ella colocarse un poco más cerca del término medio que el melodrama excluye de forma tan categórica.[31]

La nueva generación intenta huir de la polaridad: bien como en *Vacas* (1992), donde Medem coloca a uno y otro bando no sólo en la misma familia, como *Raza*, sino ayudándose a escapar al final; ó bien, como en las películas de Almodóvar, trayendo el pasado en forma de textos de la cultura popular que estaban en el lenguaje común de ambos bandos. Ya que al fin y al cabo, los dos lados estaban lógicamente compuestos de individuos que no eran ni totalmente buenos ni absolutamente malos.

Notas

1. Felipe Fernández-Armesto 'Beyond the bullring', *The Independent Magazine*, 5 March 1994, p. 39.
2. Leopoldo Alas comenta: '(. . .) se hablaba de otra manera y, aunque el tema de la postguerra empezaba ya a impregnar las películas que rodaba por aquel entonces un puñado de cineastas progres hoy institutionalizados, y a pesar de que en la escena política seguían en pie de guerra viejos dinosaurios del franquismo (. . .) una

España diferente, descomprometida y escéptica pero con ganas de marcha, nacía ruidosa y paralela, marginal y provocativa, y no precisamente de las cenizas de la anterior, sino de un nuevo humus que llevaba unos años abonando las mentalidades y los corazones de las últimas generaciones.' En '¿Quién engañó a Pedro Almodóvar?', *El cine de Pedro Almodóvar y su mundo,* (Madrid: Unversidad Complutense, 1989). p. 63.

3. *Ibid.*
4. Alex de la Iglesia, Jose Luis Guerín, Chus Gutiérrez, Alvaro Fernández Armero, Enrique Urbizu, Carlos Saura Medrano, Gracia Querejeta, Julio Medem, Juanma Bajo Ulloa, etc. han nacido entre 1958 y 1967.
5. Marsha Kinder, *Blood Cinema: The Reconstruction of National Identity in Spain.* (Berkeley: University of California Press, 1994).
6. El prólogo a la película anuncia: 'La historia que vais a presenciar no es un producto de la imaginación. Es historia pura, veraz y casi universal, que puede vivir cualquier pueblo que no se resigne a perecer en las catástrofes que el comunismo provoca.' Respecto a la película y su estreno, Fernándo Méndez-Leite afirmó en 1965 en su *Historia del cine español*: 'El cuadro de proyección adquirió la sencilla grandeza, emanada de la pluma del autor de *Raza,* sin incurrir en exageraciones y recurriendo sólo a expresiones literarias de ineficacia irresistible'. Esta insistencia por conferir al texto una supuesta veracidad e intentar negar la evidente polarización y el exceso es obsesiva en el lenguaje de Méndez-Leite; ver p. 424.
7. Utilizo el término inocente para indicar la falta de ironía de la caracterización y la historia. *Raza* es un texto que pretende ser realista en contraste con los melodramas que han sido objeto de estudio crítico donde se decontruye las reglas del melodrama, o se las presenta conscientemente como reglas, como en los 'melodramas modernistas' de Sirk. Ver Paul Willemen 'Distanciation and Douglas Sirk', *Douglas Sirk,* Mulvey and Halliday (eds), (Edinburgh: Edinburgh Film Festival, 1972), pp. 23–31.
8. Peter Brooks, *The Melodramatic Imagination: Balzac, Henry James, Melodrama, and the Mode of Excess,* (New York: Columbia Unversity Press, 1985), p.12.
9. *Ibid.*, p. 54.
10. *Ibid.*, p. 5.
11. *Ibid.*, p. 16.
12. El padre contesta: 'Hacienda no le faltaba, pero eso es lo único que a la historia no le interesa.'
13. Una de las características del melodrama es su tendencia a ser explícito hasta el culmen e intentar dar la mayor cantidad de información posible, asi incluso estas escenas de transición están corgadas de mensajes y consignas.
14. En la película de Camino, un miembro de la aristocracia se alía temporalmente con la familia protagonista que pertenece a la alta burguesía catalana, pero las consecuencias son desastrosas.
15. La película es en blanco y negro pero el mono seguramente es azul, lo cual no le distancia mucho de la camisa azul del uniforme de Falange.
16. Brooks, *The Melodramatic Imagination,* p. 56.
17. Hay que destacar *La princesa de los Ursinos* (1947), *Locura de Amor* (1948), *Agustina de Aragón* (1950), *La leona de Castilla, Alba de América,* y *Lola la Piconera,* (1951). Felix Fanés en *El Cas CIFESA: Vint anys de cine espanyol (1932–1951),* (Valencia: Filmoteca de la Generalitat Valenciana, 1989), destaca su función como textos difusores de la ideología del Régimen, lo cual una vez más pone de relieve el potencial del melodrama como género para la exposición de universos maniqueos, que era necesaria para legitimizar al régimen franquista. Además los temas de estos melodramas relacionaban a Franco con figuras del pasado histórico, como los Reyes Católicos o Carlos I:

    > *'Recordem que el cinema històric va ser una de les primeres reivindicacions falangistes a fi d'obtenir un cinema nacional que reponguès a les necessitats del nou Estat. Pío García Viñolas, germà del cap del departamento Nacional de Cinematografía d'aleshores i desprès membre de la División Azul, lamentava a començament de 1941 "la falta casi absoluta de temas históricos" de la cinematografía espanyola. (p. 246).*

18. El contraste entre ambos estilos se puede ver en *Esa pareja feliz* (Berlanga/Bardem 1951). Como indica Diego Galán: 'Era la primera película de la nueva generación y, como es lógico, contenía también un juicio sobre el cine contra el que se rebelaba: la primera secuencia transcurre precisamente en el rodaje de un film histórico en el que la actriz de turno, que interpreta a la reina medieval de turno, cae grotescamente por una almena de su castillo (. . .)'. En Diego Galán '1950–1961', *Cine Español (1896–1988),* (Madrid: Ministerio de Cultura, 1989), p. 213.
19. Brooks señala: 'Melodrama (. . .) is an expressionistic form. Its characters repeat-

edly say their moral in emotional states and conditions, their intentions and motives, their badness and goodness.' *Ibid.*, p. 56.

20. Diálogo de *Raza*.
21. Brooks, *The Melodramatic Imagination*, p. 14.
22. Diálogo de *Raza*.
23. Un texto no maniqueo, o un melodrama consciente de las contradicciones de la sociedad en la que se basa, como los melodramas de Hollywood en los años cincuenta, podría acomodar más de un punto de vista ideológico, come en el caso de Douglas Sirk al que se alude anteriomente. Para un análisis de como los textos culturales presentan uno o varios puntos de vista ideológicos ver Boris Uspenski, *A Poetics of Composition: The Structure of the Artistic Text and Typology of a Compositional Form*, Trans. Valentina Zavarin and Susan Wittig, (Berkeley: University of California Press, 1973), pp. 8–9.
24. Julia Kristeva, 'Stabat Mater' in Toril Moi (ed.) *The Kristeva Reader*, (Oxford: Blackwell, 1986) pp. 161–185.
25. Brooks, *The Melodramatic Imagination* p. 27.
26. Ver Bledhill (ed.), *Home is Where the Heart is: Studies in Melodrama and the Woman's Film*. (London: BFI, 1987) en el que se incluyen ensayos como 'Tales of Sound and Fury: Observations on the Family Melodrama' o 'Notes on Sirk and Melodrama' que han influido en el modo en el que vemos este género y apreciamos su potencial disrupción del universo que parece apoyar, al dejar ver las fisuras del sistema.
27. Jacques Derrida, *Of Grammatology*. (London: Johns Hopkins University Press, 1976).
28. Brooks, *The Melodramatic Imagination*, p. 15.
29. Elsaesser analiza la función de la puesta en escena comparándola con la psicopatología de la histeria, y sugiere que los melodramas cinematográficos presentan tales síntomas: 'The mechanism here is strikingly similar to that of the psychopathology of hysteria. In hysteria (and specifically in what Freud has designated as 'conversion hysteria') the energy attached to an idea that has been repressed returns converted into a bodily symptom. (. . .) In melodrama, where there is always material which cannot be expressed in discourse or in the actions of the characters furthering the designs of the plot, a conversion can take place into the body of the text'; ver Elsaesser, 'Tales of Sound and Fury', p. 73.
30. En el modo melodramático, como nos muestran las novelas de Henry James, los destinos de los personajes y las elecciones que realizan parecen tener poco que ver con la realidad superficial que los circunda, y más con un drama interior más intenso en el que se purga a la conciencia y se asuma la responsabilidad moral de una especie de santidad, (como le que le impulsa a Isabel a permanecer con Osmond en *The Portrait of a Lady*). Ver Brooks, *The Melodramatic Imagination*, p. 5.
31. Como ejemplo tenemos la aludida *Esa pareja feliz*.

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MundoHispano: realidad virtual para hispanoparlantes

Michael Calvert University of Sheffield

This article describes MundoHispano, a program which offers synchronous communication to Spanish speakers around the world. It describes the system and some of the ways it can be exploited by language learners. Technical details have been kept to a minimum although references are provided to enable users to access the system. Although this article refers specifically to a Spanish-speaking example, there is a Portuguese equivalent.[1]

Introduction

Taking a stroll in the Puerta del Sol, rowing on the lake in the Retiro gardens and having a drink in a Madrid café with Peruvian, Californian and Argentinian friends sounds rather far-fetched at any other than holiday times. Yet, thanks to the Internet, a virtual reality programme offers the facility to do the above and much more.

Developments in electronic communication have brought with them such exciting new possibilities for people around the world to communicate with each other. Universities, schools and home users are finding new ways of exploiting the technology to make contact with others.

E-mail is an obvious example of an increasingly accessible, easy-to-use application. Much work has been done in recent years to develop e-mail and maximise its benefits for language learning. The International E-Mail Tandem Network (LINGUA Project 94–03/1507/D-VB)[2] (Brammerts, 1995) which involves universities from more than 10 countries, has been looking at e-mail and beyond to find ways in which the technology can be harnessed to supplement the students' language learning experience and give them access to the language and intercultural opportunities that it affords.

E-mail itself is widespread in Universities and, before long, all schools in the UK will have e-mail access. It provides an inexpensive (at least for university users) and quick means of contacting either individuals or groups of people or organisations anywhere in the world. Distance does not matter since it is just as easy to send a message to the office next door as it is to send one to Lima. E-mail has many strengths. Letters can be stored, edited, saved, forwarded and re-sent. Messages can be sent to one person or many (in a discussion group, for example) and attachments (files, pictures, minutes of meetings, etc.) can be added and sent. However, in spite of its strengths, it is limited in some ways; communication is asynchronous and can involve quite a time lag between replies. And, of course, e-mail is restricted to written communication.

Where do MOOs come in?

Whilst recognising the value of asynchronous communication, developments in synchronous communication: IRC (Internet Relay Chat) and MOOs[3] offer new possibilities. These allow for a much more dynamic 'personal' interaction. Users can interject, agree/disagree, seek clarification, in short, respond almost as if they were having a real conversation. Exchanges are shorter, as they would be in speech, and require responses similar to those one might make in 'real time'.

What is a MOO?

A MOO is a computer program on the Internet which enables many users to communicate with each other at the same time. It simulates, in text form, a virtual environment in which users can meet. The environment can be changed by creating, for example, new rooms. They can 'meet' real people at the different locations in the MOO and communicate synchronically in written form. They can ask questions, give answers, interrupt and all the responses appear on screen. They can express non-verbal reactions by way of on-screen descriptions (Mike frowns) and even offer each other presents.

MundoHispano

MundoHispano was set up by Lonnie Turbee at the University of Syracuse (USA). In this MOO guests always arrive at the Puerta del Sol in Madrid, although there are other places (Bogotá, Lima, Málaga) which are in the process of being set up by native speakers in Europe and America. From there you go to the tourist office to receive information, which is also available in English, before exploring different corners of the virtual environment. You can find out who is on the MOO at the time, make contact and join them. As you enter the environment you greet others, as you would if you were entering a room, and join in or initiate a conversation. All these transactions are done by typing in commands, e.g. Teclea: <mensaje> . . . para hablar con una persona que esté en la misma habitación que tú.

Regular users can obtain a permanent character[4], instead of entering as a guest, and, since it is virtual reality, you can 'set your gender' as you wish as well as give a real or virtually true description of yourself.

What can you do in MundoHispano?

First of all, you have access to Spanish speakers from a variety of countries and cultures and thereby have opportunity to discuss a range of topics and find out about the life and culture of a wide cross section of people. At its most prosaic you can use the MOO for purely practical purposes: refining a document or discussing arrangements. You can gather information for topics that you are covering and discuss aspects of language. The exchanges can be stored and printed out for later analysis. You can arrange to log on at particular times and maintain 'MOOmail' correspondence. You can give free rein to your imagination by creating rooms, objects or even places that you can share with one or more people. Two colleagues of mine recreated a beach in Spain where they had spent an enjoyable day together!

What is special about MOOs?

Apart from the more direct nature (and low cost) of this form of synchronous communication compared with faxes and e-mail there is an important affective element largely missing from other written communication. It appeals to the ludic and creative side of human interaction and, because of the way in which it mirrors real experiences: entering a room, looking around, engaging in conversation, it offers an easy way of making and sustaining relationships. The fact that people cannot see each other lowers what Turbee described in a workshop as the affective filter. By that she means that people are less inhibited, more inclined to share confidences, enter into relationships, ask questions and satisfy their curiosity. It is a social environment with its own etiquette which calls for 'a spirit of co-operation, and friendly, helpful inhabitants who help to discourage inappropriate behaviour' (Brammerts & Turbee, 1996). Users refer to a sense of community and a sense of pride in ownership as they help to build a MOO. According to *The Guardian* (18 April, 1996) over 20,000 virtual cities have now been developed across the world, so such communities are far from being isolated instances.

What are the drawbacks?

One drawback can be the technology. You do need telnet access and this is a problem in some countries. The system can be slow if the Internet traffic is heavy and when there are a lot of people on the MOO.

As with most Internet activity, in the mornings there is mainly European activity and in the afternoon and evenings the Americans come on line and it is harder to get good connections.

Conclusions

MOOs are no longer new. There are German, French, Italian and Swedish, etc., MOOs and their number is likely to proliferate. There is no suggestion that MOOs will replace e-mail and other asynchronous communication but that they can supplement them for those who have access and would like to use it. MundoHispano may not appeal to everyone. Like every computer application it takes a little time and patience to familiarise oneself with the program. Yet having used MundoHispano I can understand its appeal and can recommend it. From a Hispanist's point of view, it is good to see Spanish being given the same state of the art technological boost as other languages and to see such a global exposure to the language and culture of the Spanish-speaking world.

Acknowledgements

I would like to thank Lonnie Turbee and Helmut Brammerts for their contribution to this article which draws heavily on their work. If you visit MundoHispano give my regards to 'Colega' (Lonnie Turbee) who introduced me to the system.

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Notes

1. To access the Portuguese language MOO: MOOsaico telnet moo.diuminho.pt 7777
2. For more information on the work of the Network you can go to one of the following addresses:
   http://www.ruhr-uni-bochum.de/rub-slf/
   http://marvin.uni-trier.de
3. The acronym is singularly unhelpful in that it leaves the non-specialist reader no wiser. It stands for Multi-user domain (MUD) Object Oriented. MUD usually stands for Multi-User Dungeon and betrays its ludic origins.
4. You can do this by writing to Lonnie Turbee, Syracuse Language Systems, 719 E. Genesee St., Syracuse, NY 13210 or, by email: lturbee@syrlang.com

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Sueños: every Spanish teacher's dream?

Mike Zollo,
Britannia Royal Naval College, Dartmouth

Billed widely as 'The Language Publishing Event of the Year', like many language courses nowadays this new multi-media Spanish course for beginners from the BBC has an over-arching theme: that of dreams. The name *Dígame* seemed to assure you that you would be taught how to communicate and *España Viva* presented a view of Spain as a lively country . . . but why choose *Sueños* as the name for this new course? To be fair, its complete title is *Sueños – World Spanish*: indeed, it claims to be 'the first course to present Spanish as a world language'. Certainly, in terms of the linguistic input, cultural contexts, and background information provided, *Sueños* oozes with evidence that Spain is more than a merely European language. But why *Sueños*? According to the Course Consultant, Derek Utley, it was the idea of the TV producer Terry Doyle, who found that nearly all the people he met in the countries he visited during his initial research had some sort of dream.

Starting with the design of the *portada* of the books, shared by the covers of cassette sets, compact discs and videos, the images of the rich and varied Hispanic world shout at the user. The contents of each component do the same, ranging from the extremely bright and colourful coursebook to the videos and to the sounds and music of the audio material. *Sueños* provides a veritable wealth of resources for the learner: besides the Coursebook and the customary Tutor's Guide, there is a Video Guide, an Activity Book, seven videos containing the 20 television programmes, a choice of 4 × 75 minute cassettes or 4 CDs and . . . but more of that later!

Readers will, I hope, forgive me for departing at this point from the objectivity customary in a book review: I feel that the following narrative element is relevant to this review, since the proof of the pudding is in the eating: an evaluation of a course of this nature is best presented in the context of its actual use. For many years I had been using *España Viva* for *ab initio* courses at Britannia Royal Naval College – just enough for a beginners' course of about 45 hours: I had, however, always felt that it was rather thin, even for my purposes; coverage of transactional topics was not at all thorough, and some important areas of language were completely missing. But, quite apart from anything else, I was bored with it, having taken over 20 classes through it. All in all, this new package sounded tailor-made for my beginners' classes. Having attended a presentation at the 1995 ALL Conference, and the official Launch at the Spanish Embassy in September 1995, I was keen to use *Sueños* with the class which started in September. I received the materials – except the videos – Just in time. However, despite its apparent attractions, the class and I decided after a week or two to switch back to *España Viva*: basically, we found the course difficult to get into, and I did not feel confident with it, especially in view of our particular need to be ready for final examinations at the end of two terms.

Instead, I began to use *Sueños* with my Staff class, a 'recreational' class rather than an examination group. Thus I was able to familiarise myself with the early stages of the course at leisure. This enabled me eventually to introduce the course for my January beginners with more confidence: we are now about one-third of the way through it, and it should last a few weeks into next term. Given the aims of the course, and therefore the fact that much of the taped material features Latin American speakers, this course was a singularly appropriate choice for my current beginners' class: four of the students are from the Caribbean!

The materials

The Coursebook

The first thing that strikes you as you thumb through this book is the superabundance of colour and of vivid, extremely high quality illustrations and photographs. You really do need sunglasses with this book! After the usual helpful introduction and a 'How to use this book' section, the coursebook begins with a rather peculiar animal: Unit 0 . . . , subtitled 'Bienvenido al español', covers greetings and courtesies, and introduces the notion that even beginners will know a fair number of Spanish words. Predictably, the first few units cover the topics of names, people, home town, place and shopping.

Within each unit there are sections called *Así se habla* – language-learning input, *Temas* – a cultural section, *Veamos de nuevo* – a review and revision section consisting of grammar explanation followed by grammar practice, communicative exercises, listening and reading comprehension and a checklist. My students and I find certain aspects of the layout a little confusing: as with many other new textbooks, the layout designers seem to have gone a little mad, and considerations of visual impact seem to have dictated the layout more than those of the practicalities of usage. For example, vocabulary and some grammar notes are placed on a coloured ribbon running down the middle of each page, along with a few other odds and bits. It works reasonably well, but it takes some getting used to. The *Así se habla* section offers an unusual mix of presentation of new material with exercises and explanation, departing from the usual sequence of dialogues with explanation left till afterwards. Once we are used to it, this layout may actually prove more logical and useful. After every five units there is a section consisting of revision exercises, called 'Puesta a Punto' . . . a title which seems to remind me of another one I have seen somewhere!

As always, the Coursebook contains misprints and missed accents, and even some actual errors, of which here are a few examples: a certain lack of clarity in presenting the letters *u*, *v* and *y* in unit 1; maps which do not correspond correctly to texts or recordings; omissions in grammar explanations; one case of a puzzling *non-sequitur* which can only be explained by the accidental omission of a chunk of material.

At the end of the book, there is an Answer Key, a Grammar section, Tape transcripts, Word Groups and a Spanish–English glossary. My own students would love the Coursebook to have an English–Spanish vocabulary at the back of the book as well . . . they can but dream!

Activity Book

The presentation of the Activity book is lively, with clear illustrations, but lacking the colour of the Coursebook. There are activities to practise and revise grammar and structures, and to reuse vocabulary. There is a fair amount of realia for reading comprehension practice, and an answer key at the end of the book.

Tutor's Guide

After giving general information and teaching hints in the Introduction, a sample unit is broken down into fine detail to illustrate blow-by-blow how to use the notes and how a unit can be worked through. This will probably be very useful to the considerable numbers of teachers in adult FE, arguably the area at which this course is mostly targeted, who have not had any formal training in language-teaching methodology or who have not had formal training as language teachers. There then follow the sections giving the explanation/exploitation of each unit. The second main part of the book consists of photocopiable worksheets and flashcards which can also be used to make OHT transparencies. The whole of the Tutor's Guide is produced as pull-out individual pages with holes for transferring into a binder.

Videos

The actual programmes have been shown on television, or, at least, will have been by the time this appears in print. However, I received the videos in January 1996, a few months after they were ori-

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ginally promised. Each programme features a person or group of people with a particular 'sueño'. Each contains teaching points illustrating parts of the corresponding unit of the coursebook, as well as the interviews and documentary sections. They are not only colourful, providing a fascinating perspective of the Spanish-speaking world, but also eminently usable in small snippets, thanks to the extremely useful and ever- present minute/second timer in the corner of the screen.

Video Guide

This begins with a general introduction on the use of video, along with advice for both teacher and student – the guide being intended primarily for the latter. Notes on each programme offer the following sequence of activities: preview, key language, a viewing check, a round-up section and a glossary. Transcripts of the programmes are then given, and finally an answer key to the activities suggested in the programme notes.

Cassettes/CDs

The recordings are available both on cassette (4 × 75 minutes) and 4 CDs. They mostly – but not always – correspond to the Coursebook, at the back of which many, but not all, of the transcripts are given. Most are pleasingly lively and often amusing; most are obviously authentic, but some of the speakers selected for studio recordings are not ideal: a few sound really forced, the worst being a lady who reads the numbers for exercises in an absolutely awful anglicised accent, making a horrendous mess of trying to sound like a native speaker (oono, doss, trrress, cuatrrro!). Generally speaking, though, the recordings are quite easy to use as each component is clearly announced with 'Unit . . . , track . . . '. The only drawback is that if using them in a class, you have to put up with all the usual explanation: 'this is how we say . . . ; now you try . . . '. Oh for a cassette containing only the dialogue! Usually in the past, I have had to concoct such a tape myself, a very time-consuming and laborious task. As I kept saying to my classes, MY dream is that a course publisher will one day produce an additional cassette with JUST the listening material – preferably spaced for listening–repeating practice . . .

The Grammar Book

The BBC Grammar book presented with the rest of the material can be used entirely independently, and indeed there is no stated link with *Sueños*. It begins with a useful glossary of grammatical terms and a guide on pronunciation and spelling. In addition to the usual range of grammar explanation sections, there are some unusual additions and useful sub-divisions, such as 'natural gender' and 'grammatical gender'; however, I am not sure whether the concept of pronominal verbs is particularly useful. The section on word-formation is rather brief, and is certainly not exhaustive. The verb tables which supplement the units on tenses are also something of a token gesture, listing just 15 irregular verbs.

Conclusion

All in all, this is a very comprehensive package, and one which is mostly very well thought out, indeed one for which all those involved are to be commended. The coverage and rapidity of introduction of grammar and structure in the Coursebook is both pleasing and impressive, as compared with the rather lightweight *España Viva*. By contrast this course is altogether more thorough and meaty. It should provide plenty of work for a full year's course if all the possibilities are exploited. The way in which it presents the enormous breadth and variety of the Hispanic world is actually quite breathtaking, and in many senses is an answer to the prayers of the Hispanists on the ALL Spanish and Portuguese Committee as we finalise the text of our new leaflet to promote Spanish as a World Language *por excelencia.*

And what about MY dream? A few days ago, as I was rummaging through the enormous Jiffybag in which the course materials were sent to me last September, I found a component I had hitherto not noticed: a set of Tutor's Cassettes containing ONLY the material in Spanish . . . so, Terry Doyle, even MY dreams have come true, thanks to *Sueños – World Spanish*!

El rastro

Fran Dorward

St. George's School
Edinburgh

Spelling by drinks

For a long time I have used the following mnemonic to help pupils to remember when c is 'hard' and when it sounds like a z: *cuatro cocas; cinco cervezas*. Eventually I decided to concoct a more elaborate piece to include other such spelling problems: c/qu; j/g. I'm sure you can work it out!

– ¿Qué quiere?

– Cuatro cocas, cinco cervezas, una ginebra, y un jugo de naranja (para Jorge).

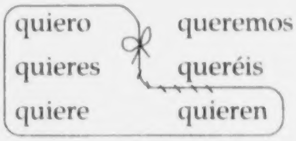
– ¿Algo más?

– ¡Agua para el gato! ¿Cuánto es?

– Quinientas cincuenta.

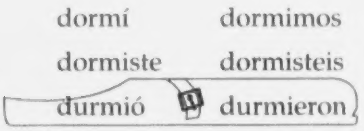
Radical/root/stem-change verbs

Many teachers will probably have used the *truco* whereby present tense radical change verbs can readily be visualised as 'BOOT' verbs (*verbos bota*) if you draw round the parts with the vowel change in the shape of a boot (laces optional!):



quiero	queremos
quieres	queréis
quiere	quieren

As a development of this, preterite *-ir* verbs, with only the 3rd person singular and plural changing, have now been named by one of my pupils 'sandal' verbs (*verbos sandalia*) – also a comment on my habitual footwear!



dormí	dormimos
dormiste	dormisteis
durmió	durmieron

Verb games

I'm a stickler for verb accuracy and, long before a certain publisher, I realised the possibilities of the six sides of dice in relation to the six persons of the verb. I have therefore renamed little dice from my local toyshop with stickers corresponding to the subject pronouns. I also have a big sponge one for throwing (in controlled conditions! – made of foam for safety!) With the little dice the students, individually or in pairs/groups, mutter the right part of the verb to correspond each time they 'throw' it; with the big one you say the person of the verb indicated by the side facing you on catching the sponge (or the side upright on the floor if you drop it). Judicious placing and colour coding of the personal pronouns enables me to tell from a distance if the right answer is being given.

Fun with writing

(You need an ohp, a small class, and spare pens and acetate sheets for this idea!)

My pupils long to use the ohp and sometimes I give each a washable ohp pen and a sheet of acetate for writing. (Particularly suitable for creative past tense stories, often about what happened on Saturday night!) At the end I briefly project each person's efforts for amusement and, of course learning. The acetate sheets get washed in warm soapy water and hung up to dry for next time.

Dictionary skills

Some cautionary examples, gleaned from my students, to give you a laugh and to discourage your pupils from using the dictionary without taking account of the nature and relevant meaning of the word needed:

Estoy embarazada una carta importante (*expecting*).

El banco está abierto de las nueve caja las cinco (*till*).

Me gustaría vivir en el campo querer Teresa (*like*).

Mi horóscopo corregía (*was correct*).

Contents of a bag including 'un redil' (*pen*) – I've only ever met the word in Lorca's *Yerma*: 'Las ovejas en el redil y las mujeres en su casa'.

To finish with, you probably know the old joke about the Spanish hotelier who used the dictionary to try to learn up some English for his monolingual English guest. When the latter knocked on the door the Spaniard called out 'If, if. Between.'

Editor's note: A common student error that puzzled me for some time was along the lines of 'fuimos al restaurante y comimos pescado y astillas'. Look up *chip* in the Collins Gem Dictionary; my – admittedly now rather ancient edition – doesn't even give 'patata frita', and as for the silicon variety . . . (corrected, I note, in later editions). Incidentally, some new 'handy' dictionaries are reviewed by Catherine Davies in this number on page 54–55.

I hope that readers are finding this 'Rastro' section useful. Please keep sending me your ideas.

ASSOCIATION for
LANGUAGE
LEARNING

INSET Training for Spanish Teachers and Lecturers

Spanish and Portuguese Weekend

4 - 6 October 1996

St Anne's College, Oxford

Please note: due to the large response, we had to turn people away from the Spanish Day on 15 June in London, so ensure you book early for this popular event.

To receive a programme and booking form when available, contact:
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150 Railway Terrace, Rugby CV21 3HN
Tel: 01788 546443 Fax: 01788 544149

News and reports

Spanish stickers

In response to popular demand the former ATSP red and yellow sticker is again available, price 50p per sheet.

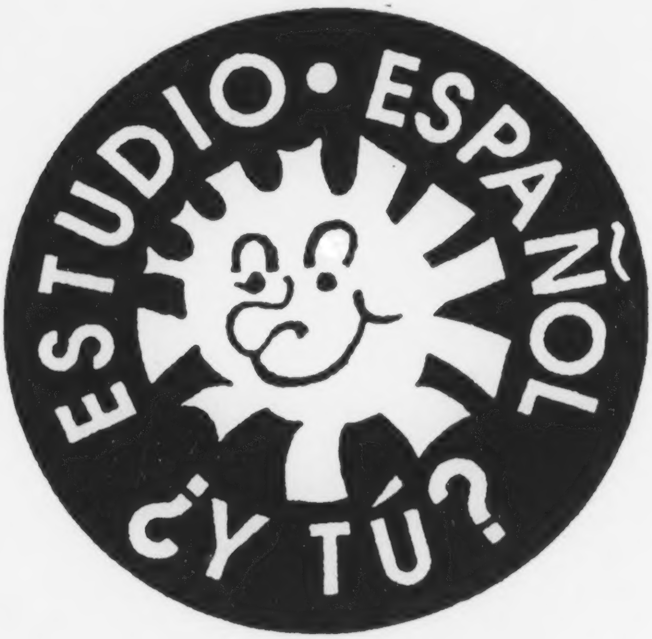
FOR A LARGE AMOUNT: if you want to buy at least 10 sheets, please order from the ALL office 150 Railway Terrace, Rugby CV21 3HN (mark envelope 'Publications', enclosing your cheque payable to ALL *and a stamped addressed A4 envelope*.

ONLY A FEW? Help us cut down on bank charges. Please order small numbers of sheets from: Fran Dorward, 23 Braidburn Crescent, Edinburgh EH10 6EL. Enclose TWO FIRST CLASS STAMPS PER SHEET OF STICKERS – NO CHEQUES, PLEASE – in payment and *also enclose a stamped addressed A4 envelope* for the return of your stickers.

Work out the postage needed on SAE:

A4 envelope + up to 4 sheets = 19p
A4 envelope + up to 8 sheets = 29p
A4 envelope + up to 13 sheets = 36p
A4 envelope + up to 18 sheets = 52p.

Please follow these instructions *al pie de la letra*, as it will make life so much easier for both the office, and, more especially Fran, who is handling this out of the goodness of her heart and for no personal remuneration!



Actual size.

ALL/Canning House Portuguese Inset Day, 4th October, 1995

Sue Tyson-Ward reports:

Around 40 people assembled for this event, some familiar faces, others, encouragingly enough, were new, or simply hadn't been to an event for some time. Considering how near this event was to being cancelled, the number present was a near-miracle!

Juliet Perkins, and Pat Semple from Canning House, had put together a valuable mix of talks, ranging from literature background, through a grammar workshop, to details of the new GCSE/A-level exams at the Cambridge Syndicate. Canning House was at our disposal, and some took advantage of the time available to have a look around the stocks of Portuguese publications on hold there.

The quality of talks, and speakers, was generally high, some, inevitably, more entertaining than others, but all exuding the same enthusiasm for their subject. Talks that easily stayed in my mind include David Treece's background to the Brazilian novel 'O Estorvo', which I could have listened to for at least another hour, and Janet Lloyd's grammar workshop – which was lively and gave many of us some great practical ideas for approaching certain sticky points of grammar, as well as an interesting use of a triple OHP sheet. Useful advice and ideas for teaching youngsters was given by Jackie Meikle, who has fought long and hard to get Portuguese on to her school curriculum.

The usual camaraderie of these Luso events was present yet again. A large contingent from the Easter Inset course in Lisbon swopped photos and eagerly discussed 'the next visit'. People from outside London, from as far as the Lake District, were able to catch up with news, friendships, and make contacts for future projects.

Although the day's activities were, *per se*, excellent, I think what most people took away from them was renewed hope and energy to inject into their own endeavours. Lusophonists are usually flung far and wide, oft beavering away in isolation, some involved in exciting projects that few get to hear about. Occasions like this provide the indispensable forum for swopping ideas and tips, getting people involved, and ensuring the push for Portuguese continues.

Our deepest thanks must go to Juliet and Pat for facilitating this activity. A word of warning, though, for potential future attenders: please don't leave it so long before registering for events. This event was almost cancelled as so few had initially enrolled. When people invest so much time and effort into organising events, these not only need to be patronised, but early interest must be registered to ensure there is no last-minute letdown.

The Spanish/Portuguese week-end in Oxford is coming up in September – make sure you make contact with us early enough this time! Parties interested in a possible 1997 Inset trip to Portugal, please contact Sue on 01524-845078/0378-660965.

Hispano-file

We have recently received a copy of a free leaflet called *Hispano-file, the Newsletter on Spain*. According to its author, it is intended as 'a newsletter aimed at people interested in the Spanish language and/or the Spanish way of life'. This first number contains lists of contacts, magazines, books on Spain, holiday ideas, an article on Driving in Spain, with some language help. There is little in it that teachers of Spanish would not know, but it could contain some useful information for students, especially adult beginners, whose interest is leisure rather than professional. Write to R. M. Nessfield, 85 Bottleacre Lane, Loughborough, Leics, LE11 1JE, if you wish to receive or contribute.

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Reviews and books received

Arriba! 1. Rachel Aucott, Ana Kolkwska and Libby Mitchell. *Published by Heinemann Educational 1995. Pupil's book (125 pp.)*

Arriba is a four part wide ability course written specifically for the new (post-Dearing) National Curriculum and is suitable for three- or four-year courses leading to GCSE. It comprises a pupil's book and accompanying workbook (available also as copymasters), a resource and assessment file, flashcards, cassettes and a teacher's guide. Features immediately apparent are the course's attractive and lively presentation, its ease of use for both pupil and teacher, and its capacity for adaptation to a range of ability groupings.

The book is organised into six units or 'Temas' which together address the National Curriculum Areas of Experience A (Everyday Activities), B (Personal and Social Life), C (The World Around Us), and to a lesser extent, E (The International World). At the end there is a grammar summary, and Spanish–English and English–Spanish glossaries for reference purposes. Each step of the units is on a double-page spread for easy referencing with the teacher's guide, pupil workbook and resource file, and is a great aid to planning lessons, homework and individual classwork. The teacher's guide is similarly clearly organised, with NC referencing, topics and objectives for each unit, and transcripts of the cassette material.

Use of the target language is promoted from the beginning, and the pace of the delivery of the language is purposeful, with steady progression in language skills, vocabulary, structure, and language functions. The core presentation material of each unit is straightforward enough to be understood by all the ability range and the practice and extension materials offer a variety of activities for a wide ability range, emphasising group interaction with role plays, imaginative activities such as an aerobics session (unit 5!), surveys, songs and conversations. Everything in the course seems to combine enjoyment in learning Spanish and a sense of progress.

Each worksheet in the accompanying workbook has initial straightforward tasks (crosswords, gap-filling exercises), and then usually progresses to more open ended writing tasks. In addition, an impressive range of further extension material for most of the ability range is offered in the resource file including grammar sheets and special supplementary activities for the abler pupils but the teacher may have to provide further reading, and grammar extension materials to fully stretch the ablest pupils.

The assessment mechanism throughout the course is systematic, fully supportive of the learner, and clearly organised for the teacher. Progression in language is flagged by 'mini-tests' halfway through each unit, revision lists, check sheets for peer and self assessment, and vocabulary lists all giving opportunities for informal preparation for the formal end of unit tests. This is then recorded on a special pupil profile sheet. At all points there are opportunities for the learner to be involved with others during their learning and revision. This is a good basis for class cooperation and also creates in the pupils an awareness of short and long term goals, and of progress through the NC Attainment Targets.

The listening material is lively and imaginative in content, with songs, music and teenage voices with which pupils can identify, and when appropriate, background sound to make the situation more 'alive'. The double-sided laminated flashcards are clear and match the style of the pupil's book. The lively and amusing illustrations in the pupil's book and workbook will promote a positive attitude to Spanish learning; the colour photographs, and the humour of the drawings particularly, will appeal to 11–13 age groups. The fancy dress party on p. 45 of the pupil's book, and the chicken and egg joke on p. 19 are examples. It all helps to make language learning pleasurable.

'Arriba' 1 is a really great beginning for pupils embarking on a Spanish GCSE.

YVONNE SALMONS
University of Manchester School of Education

¡Sigue!: curso avanzado. David Mort, Sally-Ann Pye and Helena Aixendri. *John Murray 1995. Student's Book 202 pp., £11.99, ISBN 0 7195 7103 0; Teacher's Resource Book £25.00, ISBN 0 7195 7104 9; Cassette Pack £28.50, ISBN 0 7195 7195 7.*

The two most popularly used A-level Spanish course books, *Ahora mismo* and *Al tanto,* are well established and most teachers use these successfully in their lessons, often supplementary to their own materials. However, many will welcome this new book as it aims to fill a need which has become very apparent in recent years: a course which deals effectively with those A-level students who have reasonable language skills on a communicative level, but who struggle to cope with the increased demands with regard to accuracy and precision in expression. The authors aim to meet not only this need but at the same time to challenge students at the top end. The students' book consists of nine units which cover all the standard topics. The texts chosen are suitable, with on average three exercises on each one designed to test comprehension first and then on to more demanding activities. There are regular *consolidación* exercises which are grammar-related and are carefully referenced to one of the texts and to the grammar section at the back of the book. There is a final chapter entitled *Retrato de Cataluña*, which is described as a special case study unit. The Teachers' Resource Book contains matrices (very useful these, showing distribution of activity types and grammar practice), photocopiable extension materials, cassette transcripts and a key to all the exercises. The last is particularly useful to the teacher in a hurry and a welcome inclusion. The audio material is clear and the subject matter interesting.

It is attractively presented with clearly reproduced authentic materials (not always the case in rival publications). The visual impression is good (not too cluttered and not too many different typefaces) although there is no colour.

Perhaps the most satisfactory aspect for me is the ease with which it is possible to navigate around the book. All exercises and grammar references are clearly signposted (e.g. in Unit 6 all exercises are numbered in the manner of 6.1 or 6.9, etc.).

The vocabulary section at the back is very short, although emphasis is laid by authors on importance of using a dictionary and the learning the skills needed for them. It would be helpful to know the criteria for inclusion of words in this section as there are many omissions. It should be pointed out, however, that the more difficult passages have glossaries after them.

Even after using the book for a term with my lower-sixth it is not possible to be certain that this book provides the solution to the problem alluded to earlier, but first impressions are good. Weaker students do find the exercises and the texts within their scope although it is also true to say that some of the more able ones finish the work rather too easily and comfortably. Nevertheless, as a lower-sixth-form textbook it serves its purpose well; most teachers would agree that the priority in the lower-sixth is to ensure a soft landing after GCSE – one can drive them on to more demanding activities later.

P. M. BULL
William Hulme's Grammar School, Manchester.

Letts Study Guide: CCSE Spanish. Terence Murray. *215 pp., Letts Educational, 1995. £8.95. ISBN 1 85758 334 5.*

To a young student this GCSE study guide may at first appear overwhelming, with over 200 A4 pages, but the layout is so clear and the contents so well organised and divided up into manageable elements that no one should be discouraged. Moreover, the page size facilitates the clear presentation of the revision material and also leaves plenty of white space so as to be easy on the eye. A small amount (but strategic use) of colour is combined with a wide variety of typefaces and reproductions of a plentiful range of adverts, notices, photos, menus, articles, letters, etc.

There is everything here: a grammar section, a self-test section, a revision guide, an abundance of past papers from all boards for practice (with suggested answers) plus a whole GCSE exam to try out under the required conditions. The accompanying cassette is excellent also, containing as it does a wide variety of voices, male and female, older and younger, with a welcome clarity of diction.

The book takes the reader step-by-step through each skill area, summarizing exactly what one needs to know about that particular part of the exam before presenting the revision material.

Throughout the book there are practical suggestions and hints on how to approach the areas of study, the coursework, the business of revising and the exams themselves. Much of this sound advice is as relevant to studying in general as to preparing for GCSE Spanish in particular. With careful reading the student will be left in no doubt as to how to use the book in conjunction with his or her coursebook and how best to plan a revision programme.

For the more mature student, or anyone else with an interest in the different syllabuses available, there is also an easy-to-follow chart and analysis of all the boards' Spanish GCSE syllabuses with an explanation of differentiated assessment. Following this there is a breakdown of how each board tests the four skill areas and the proportion of marks allocated to each one.

If the student works systematically through the sections, follows the advice and practises the different types of question, the knowledge and confidence gained from this study guide will ensure success at the end of the course.

P. M. BULL
William Hulme's Grammar School,
Manchester.

Larousse Mini Spanish Dictionary. *£2.99.*

Aimed at the tourist, this dictionary is of an excellent size for the traveller – it might just fit into the back pocket of your jeans. With a robust, plasticised, wipeable cover, it would stand up to the rigours of being thumbed at the café table or the bar with fingers covered in salsa from the tapas.

It claims over 40,000 translations, which number I have not checked but also contains very useful explanatory notes – more travel encyclopaedia style than dictionary – on events and customs of the two respective countries, e.g. the aforementioned *tapas* merit six lines rather than a cursory translation. The same is true for *Fallas* (11 lines), *Feria* (eight) and *Fiesta Mayor* and *Fiesta Patria* (seven each). *Buckingham Palace*, *Ceilidh* and *Guy Fawkes' Night* all command the same type of treatment in the English–Spanish section.

Short prefaces comprise notes on phonetic transcription and stress, regular and irregular verbs (both Spanish and English). Another bonus is the glossary of Catalan Signs and Menu items. The end of Spanish–English section is divided from the following English–Spanish section by an easily visible, red marker page.

Designed with the non-native speaker of English in mind, phonetic transcriptions of English words are included. Succinct notes on *por* and *para* help students with correct usage. A disadvantage is the small size of print and the rather faint lettering used for the translations and explanations, in particular the italics. However, a good buy at the price.

CATHERINE P. DAVIS
Fareham College

Harrap's Spanish Micro Dictionary. *£2.50.*

Another anorak pocket version, this time with a conventional paperback cover. Not aimed so much at the tourist as at providing a means of rapidly finding that elusive item of vocabulary, this version contains a neat little central section, picked out in grey, on verbs (regular and irregular) in both languages and handy lists of countries and numbers for easy reference. The volume is prefaced with notes on Spanish pronunciation and *fonética inglesa*. Phonetic symbols are given for English words deemed to be difficult.

The print is easy on the eyesight; although necessarily small, the headword in bold is complemented by the translation and/or explanation in legible characters of a suitable darkness and clarity.

The dictionary is straightforward and simple, easy to read and use, yet does not stint on the varying translations demanded by different contexts.

CATHERINE P. DAVIS
Fareham College

Larousse School Spanish Dictionary. *£5.50.*

This volume, again with a strong, plasticised wipe-clean cover would fit into the outside pocket of a rucksack and would be an invaluable aid to the serious school student, for whom it is designed. It claims full GCSE coverage and indeed the treatment of vocabulary is fuller although it does presuppose more knowledge of Spanish grammar and culture than does its smaller counterpart. The cultural explanations of the Larousse Mini version are not included.

It is prefaced with notes on phonetic transcription and stress and also on regular and irregular Spanish and English verbs. In the centre, printed on pink paper, is a 48-page supplement on 'Getting the Most from your Dictionary'. This starts with a full yet clear explanation of dictionary skills followed by a series of lively GCSE-type grammar-based activities to put these skills into practice. These include work on nouns, verbs, including imperatives (called command forms) irregular past participles and prepositions, all named as such, which might prove daunting to the less grammatically aware school student.

There are excellent wide-ranging entries under words with several contextual meanings (among them *por* and *para*) and the variety needed by a student at this level is amply provided.

The print is clearer and so is less tiresome on strained eyes. A recommendable buy.

CATHERINE P. DAVIS
Fareham College

BBC Discovering Portuguese book and tapes. *1995 new edition. Book 196 pp., £12.99. 2 tapes.*

The original of this book came out in 1987, along with the accompanying TV series, which offered a comprehensive look at the Portuguese people, their country, customs, and problems, within the European context (it was as Portugal was about to join the then EEC), and also on a global sphere of the Portuguese-speaking world in general. As such, the whole package worked extremely well, as cultural themes touched upon at the end of each Unit were reinforced in each TV programme, so the learner received much more than just language tuition. However, the language element of each programme, for beginners, was quite small, except for the copious amounts of Portuguese spoken by the Portuguese people interviewed, most of which went over the heads of learners of the basic language skills required for their holidays in Portugal, although it certainly offered practice in pronunciation practice, if only they could have been slowed down!

Teachers and learners working since the TV series, with only the book and tapes have found that the course has worked to a certain extent, in that in each Unit there is plenty of reinforcement of themes, a lot of dialogue practice, and the end matter and exercises are useful and enjoyable. However, using this as a classroom-based course book, one has to be extremely discerning about the amount of material you actually want to cover in each Unit, as students easily tire of dialogue after dialogue, and whereas using the cassettes, for example, in the car, or at home, proves useful from the point of view of listening practice, in the classroom, students, especially beginners will soon show signs of unease at so much similar material. The cassettes themselves tend to be rather fast, and learners can easily lose their place in the book once the tape has moved on a few steps, this despite the numbering of each exercise.

This new edition has fully updated all the prices, making dialogues now much more realistic (except in one visual exercise, where this has been left with the original prices, which seems strange), and includes revised details in the cultural sections, now that Portugal has been part of the EU for some time. Some linguistic changes have been made in keeping with current trends in the spoken language. There are additional photographs, or changes of visual extras, giving the book a much more modern feel about it. However, many of the reprinted photos are not as clear as in the original book, and one additional photo has a flash-mark in the middle of it, obscuring the lettering on it, which is a great pity. There has been a change in the Anthology material at the end of the course, in that a section on *fado* has been added, which is useful.

The Anthology itself is good material for more advanced learners; again, the beginners are slightly intimidated by it, and many simply disregard this part of the book.

One change I was hoping for, and was left disappointed about was Unit 6, which starts off as a section on making phone calls and then, rather disjointedly, goes on to a series of extra dialogue practice. The conversational practice is valuable, and can be used as a test, or for individual work at home. I have always puzzled over the validity of half a unit dedicated to making phone calls and appointments in a course aimed at beginners, and this is, unfortunately, another part of the book which tends to be overlooked, which is a great waste.

Discovering Portuguese is a great course as an introduction to the complete picture of Portugal, and without doubt has a wealth of information in it, including reference to Brazilian Portuguese, as well as pronunciation practice of both variants. The cassettes offer a solid amount of listening practice, but whether using this as a coursebook in class, or as a tool for learning at home, the teacher/student has to make a lot of decisions as to how much of the material is valuable to use. This latest edition could have gone a little further towards eliminating some of the original faults. Nevertheless, it is still a worthwhile addition to any learner's library with the structure of Units and grammar sections clear to follow.

SUE TYSON WARD
Portuguese Consultant

Business Spanish. Roberto Rodríguez Saona and Anne White. *Butterworth Heinemann. 336 pp., ISBN 0-7506-1753-7. £8.99.*

Business Spanish is one of the Made Simple series and is aimed at those people with at least a basic standard of Spanish who want to develop their language for specific use in a commercial or professional context. The course has been written for self-study or for use in class as a coursebook.

The book is divided into 19 independent units based on topics such as 'The Company', Telephone Skills' and 'Trade Fairs and Exhibitions'. Each unit generally follows the same easy-to-follow pattern and this is explained in the very useful introduction which gives guidance on how to approach and tackle the units. In addition, there are also some useful tips on study-skills for effective language-learning.

The first four units give students who feel rusty the chance to refamiliarize themselves with the basics. After that, the course, as described by the authors, becomes 'fast-moving and demanding'. This is certainly the case, although the format of the units which are broken into short sections helps the student through.

Each unit begins with a brief overview in English of the topic to be examined, called 'Setting the Scene', which leads on to a model dialogue or passage in Spanish. The dialogues are described as a 'vital element' because they represent the kind of spoken Spanish you are likely to encounter in the course of doing business with Spain. However, there is no accompanying cassette which I feel would have greatly enhanced the course, offering the possibility for practising and improving pronunciation as well as listening skills. The authors assume that the student with some knowledge will be able to cope with pronunciation. An English translation is provided chiefly to provide extra support for those studying on their own.

Grammar and Language sections concentrate on certain important aspects that appear in context in the model dialogue. The aim is to give a brief explanation in English and practice of points examined. They assume a knowledge of grammatical terminology and as the authors point out, students may well want more information and need to consult a good Spanish grammar book. The range of points touched on is very wide: most tenses and present and imperfect subjunctive are included.

Another section consists of a concise Spanish–English word-list made of useful words and expressions from the unit and others pertinent to the topic. There are also vocabulary lists (Spanish–English and English–Spanish) at the back of the book. Another section, called Challenge, consists of realistic tasks using source materials. The answers to all the exercises are provided in a Key at the end of each unit. All the units contain valuable background notes, written in English, which provide practical, up-to-date advice and information about doing business in Spain, Spanish institutions and cultural differences. Further information is included in the two Appendices, the first giving a list of abbreviations and acronyms and the second a list of useful addresses.

Business Spanish offers the serious student of Spanish the opportunity to understand the use of language in the business context, consolidate and develop their language skills and extend their vocabulary. While the student studying alone would have to look elsewhere to practise speaking and develop listening ability, the course nevertheless is an interesting and useful study guide.

ANNE-MARIE STYLES
Lancaster and Morecambe College

Proyecto España: Spanish for Professional Purposes. Bob Gould and Liliana Nogueira-Pache. *Published by Hodder and Stoughton Educational 1995. Book 221 pp., £12.99.*

Proyecto España is a business Spanish course which aims to develop the business language and communication skills of post-GCSE students preparing for vocational foreign language qualifications or for work in a Spanish-speaking environment. The course involves the learner in an extensive range of language functions and professional situations based on a proposed joint venture between a Spanish company and a UK-based company as they expand into Europe.

The course materials consist of a student's book, cassettes and a support book, the latter containing a key to the exercises in the main book and a transcript of the listening passages. The course is flexible, enabling the introductory material in each unit to be taught in a whole class situation and in addition offering a variety of pair/group activities for practice and consolidation of the thematic material, as well as providing opportunities for individual study with the support book and cassettes. Everything is clearly explained and no teacher's manual is necessary.

Each of the 10 thematic units in the student's book addresses a particular aspect of the commercial world, for example: legal and financial issues, company structure, employment of personnel, and each has a similar structure – an initial statement of aims, followed by an introduction of the core material through listening, or reading material; explanation and practice of relevant grammar points; and reinforcement and practice through communicative activities such as reading stimulus material (statistics, cost charts, survey results) and then using this as a basis for extremely well structured speaking activities involving pair and group work based on associated authentic business situations (discussion, decision making, interviewing). (In Unit 1 for example, students describe and complete a diagram in pairs about company structure.) Notes for pair work activities are in a separate section at the back of the book, together with a Spanish–English glossary, and all the illustrations (charts, diagrams, correspondence etc) provide an excellent basis for peer and group discussion.

Progression of language content is purposeful, starting with basic business language and functions in Unit 1 and addressing the language of trade fairs and giving presentations in Unit 8. Grammar has a high profile in the course and incorporates revision of basic structure in the first few units, progressing to use of the subjunctive in later units. The cassette material supports the course with recordings of meetings, business discussions, interviews and presentations.

Proyecto España gives systematic and thorough training in the communication skills and language functions needed in the business context in Spanish-speaking countries and covers an extensive range of vocabulary and expression. It would be eminently suitable for company training courses, and for language programmes in 16+, Further and Higher Education establishments preparing students for advanced level vocational examinations in Spanish and for modules and examinations equivalent to National Language Standards, GNVQ and NVQ level 2 and above.

YVONNE SALMONS
University of Manchester School of Education

Con Voz y Con Voto: Tareas de conversación. Charo Garces and Peter Nauta. *Published by Universidad de Salamanca y Santillana S.A. 1995. Book 96 pp., Price: £8.95.*

Con Voz y Con Voto is imaginative material for encouraging students of advanced Spanish courses to communicate with each other. It comprises a student's book and teacher's guide and effectively develops confidence in speaking skills through reading and listening. The student's book encourages students to discuss and make decisions by providing stimulating material as a basis for interaction with the peer group .

It is organised into nine units which are mostly concerned with making decisions about Spanish language courses in Spain. Each unit begins with an outline of the situation and the decision that has to be taken jointly through discussion with the peer group in Spanish. The 'preparation' section, which can be done as home study, consists of authentic letters, advertisements, interviews and radio broadcasts – all containing material of interest to the 16+ age group. For example in Unit 4 students have to choose a suitable area in Spain for a holiday language course and are given illustrated tourist information to help them to come to a decision. Later they have to use what they have read or heard to justify their decision to the rest of the group or to a partner.

This would provide highly effective material for developing speaking skills in addition to reading and listening. It presents students with a real purpose for speaking in Spanish to each other and would be ideal for use with the Spanish assistant or to use alongside other course materials for general Spanish language development in any post-GCSE course.

YVONNE SALMONS
University of Manchester School of Education

Marca Registrada: Español para los negocios. Mercedes Fajardo and Susana González. *Published by Universidad de Salamanca y Santillana A.A. 1995 Student book 183 pp., Price: £15.75.*

This is an attractive and user-friendly business Spanish course suitable for intermediate level 16+ students and adults aiming to develop their Spanish language within a commercial context. *Marca Registrada* comprises a student's book and supplementary workbook, and a cassette. The course not only develops communicative language skills but also provides

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information on general aspects of current commercial practice in Spain.

The student's book is divided into eight thematic units, each addressing basic aspects of the commercial world – e.g. banking, marketing, insurance – and introduced by a title page with three initial questions which the teacher can use to promote reflection and general discussion in a whole class situation. The four main sections which follow develop this theme with initial information; development and extension exercises; revision and practice of structure; and finally development and practice of the four language skills through an interesting programme of pair, group, and whole class interaction. Supplementary exercises are in the accompanying booklet.

Most of the illustrative material in the student's book is based on authentic sources and is in the form of newspaper articles, statistical information, business letters, charts, diagrams, etc. is all in colour and all used to involve the learner in a variety of communicative activities – teamwork, joint information seeking, decision making, as well as role plays.

The clear structure and colourful presentation of the student's book make this motivating material to work with. The content from the point of view of vocabulary, information on Spanish commerce and industry, and training in discussion and analysis of situations through the medium of Spanish is first rate. A supplementary book to cover grammar more fully would be useful, for example 'Acción Gramática' (Turk and Zollo, Hodder and Stoughton). The listening material (limited in amount but extremely well exploited) is based on authentic radio extracts and is used for practice in note-taking, discussion and analysis. The appendix of the student's book contains a key to the exercises, a transcript of the listening material, a useful list of Spanish acronyms and abbreviations, and a glossary of Spanish business vocabulary and terminology with space for translation into the student's own language – a thoughtful addition.

'Marca Registrada' is ideal for students embarking on a vocational qualification route and would be ideal for preparing students for the new A/AS Level in Modern Languages for Business (University of Oxford Delegacy of Local Examinations); RSA Certificate in Business Language Competence (Operational Level); Spanish for Business Diploma (Spanish Chamber of Commerce); and any vocational course aiming at National Language Standards/NVQ Level (2) 3 and above.

YVONNE SALMONS
University of Manchester School of Education

Hablando en Broma: Comic sketches for beginners in Spanish. *Available from Media Services, Glasgow University, Southpark Avenue, Glasgow. £15.00.*

This is an unusual package, consisting of a 66-minute video of four sketches performed by Liam Kane and Eddie Morrison of the University of Glasgow. The sketches are aimed at adult beginners in Spanish and are designed to be used with students who know some basic Spanish. One could use the first sketch, for instance, for reinforcing *ser* and *tener* and for practising language dealing with personal information. The sketches are staged with the minimum of effects and costume and besides being used for listening practice could also serve as a model for students who wish to produce their own *sainetes*. The package is accompanied by practical exercises which appear on screen after the relevant sketch and which are also printed in the accompanying booklet. The booklet also contains scripts: these are not particularly accurate and perhaps were used only as a guide.

I thought the sketches were fun, although inevitably they will be more amusing for those students who know Liam Kane and Eddie Morrison personally. They are certainly worth trying out with an adult class and will make a change from the usual video fare which adults' tutors present to their classes. And if students are encouraged to stand up and try their own comic turns in Spanish – so much the better!

SANDRA TRUSCOTT
University of Manchester

Cumbre: Curso de Español para extranjeros (Nivel elemental) Aquilino Sánchez, Pascual Cantos, Maria Teresa Espinet. Julia Roncero (ed.) *SGEL Educacion, 1995. Student's book 208 pp. £6.95; Workbook £2.95; Teacher's Guide £6.50; Cassettes (2) £14.95.*

Cumbre (Nivel Elemental) is the first component of a three part Spanish course published in Spain and which takes the beginner or 'false' beginner to intermediate level. It comprises a student's textbook, a workbook, a teacher's guide and cassettes.

There is an impressive purposeful structure to the course, which is based on the language functions of everyday communication grouped under topic headings into 16 units. Each unit in the student's book begins with a full statement of aims topic, language functions, lexis, grammar and cultural information – and then in four main steps introduces, develops, and practises the appropriate language. 'De Entrada' introduces new language, usually through the listening skill supported by repetition, gap-filling exercises and/or word identification followed by ideas for pair and group speaking activities and exploration of structure points; 'De Refuerzo' is a further practice section; 'Toma la Palabra' gives ideas for group/pair conversation work; and '¿Eres Capaz?' gives the opportunity for the student to move to extension vocabulary work, and more independent use of language. A striking feature of the student book is its emphasis on the Hispanic culture – both at the beginning of the book and on the final page of each unit. These colourful pages have maps, recipes, information on customs, and extracts from Spanish speaking writers and poets. Differences between the Spanish of Spain and Latin America are also highlighted in the '¿Eres Capaz?' section of each unit. Well targeted, encouraging revision and self assessment units occur after every fourth unit. The student is also supported by full tapescripts of all the cassette material, a grammar summary and a list of vocabulary with page references. The book is attractive with clear spacing of material and an abundance of high quality colour photographs and lively drawings.

The accompanying workbook consists mostly of written exercises which focus attention on accuracy of expression and grammar and there are opportunities for account writing based on pictures in the later units of the workbook. The teacher's guide contains tapescripts of the cassette material, explanations of the rationale of the language activities in the student's book and suggestions for presentation.

Although the coursebook contains much material that is familiar to teachers of the National Curriculum and GCSE syllabuses and their equivalents (e.g. topic areas and functions, ideas for pair/group practice, cultural information), and covers most language structure points needed at GCSE level, it is not written within National Curriculum guidelines and therefore does not have the appropriate vocabulary range, authentic listening and reading texts, and opportunities for open ended speaking activities and other features associated within Parts 1 and 2 of the Programme of Study for Modern Foreign Languages. Much is attempted in a single course book: the language progresses rapidly on all fronts – vocabulary, topic areas, language functions and grammar – and the associated speaking and writing exercises are usually of a tightly controlled format, either closely following models given in the student's book or in the form of writing responses to the intensively targeted exercises in the workbook.

This being said, *Cumbre* certainly reflects the publisher's claims of its addressing the language of real communication, and it would be an effective course for motivated young linguists taking a beginners' course in Spanish to prepare for residence abroad, further study in Higher Education, or for general interest.

For examination purposes it would be excellent, in my opinion, for courses leading to, for example, the International Baccalaureate Ab Initio examination in Spanish, and the Diploma básico de español como lengua extranjera – ideally, in its later stages, supplemented by examination practice material such as Prácticas (Arribas and De Castro, Edelsa), in the case of the latter examination.

The two further components of *Cumbre* are now in preparation (Nivel Medio and Nivel Superior).

YVONNE SALMONS
University of Manchester School of Education

Tirso de Molina. El condenado por desconfiado. R. J. Oakley. *Grant and Cutler Critical Guides to Spanish Texts no. 61. 1995. ISBN 0 7293 0367 5.*

El condenado por desconfiado dramatises the controversy of the questions of justification by faith as against good works, and of free will and divine grace. This critical guide provides a detailed but highly accessible account of the *De auxiliis* debate which drove a wedge not only between Catholics and Protestants, but also, and more importantly, between the Dominicans and the Jesuits. R. J. Oakley leads the reader gently by the hand through the maze of dogma and argument that raged until the beginning of the seventeenth century. He acknowledges difficulty in reading Tirso's own position here, and avoids assigning him to the Jesuit or the Dominican camp. What he succeeds in doing is raising our awareness that this play is very much a product of the Counter Reformation.

An informative account of the relationship between sins and passions is brought to bear on the characters of Paulo and Enrico. Oakley tracks this question from Stoicism and Thomism through neo-Stoicism to the play itself. Here is a helpful guide for those unfamiliar with this area of spiritual debate, leading to a discussion of Tirso's psychological insight. Oakley is fascinating as he sees the parallel trajectories of the protagonists as a study of two men's handling of mid-life crisis. He has recourse to Jungian psychology, as it were to confirm Tirso's insight into the interplay between the human psyche and emotions. He rightly sees Tirso as a keen observer of the individual's spiritual journey. Strangely, he does not acknowledge that St Ignatius has been here before. Through the *Spiritual exercises,* Ignatius and his Companions would have been familiar with the journey of the individual from blindness, through self-awareness, to truth (as in the case of Enrico), and with the masquerading of evil under the guise of good (as in the case of Paulo, whose good works are not spontaneous but calculated to win him salvation).

What is missing from Oakley's account is an indication of how the seventeenth-century audience would have reacted to a play which has the potential to be terrifying in performance. The essential attractiveness of the play rests not only on Tirso's penetrating insight into human desires and fears: the high drama of suspense, and that most seventeenth-century of dramatic qualities, *admiratio*, make the play into an astoundingly dramatic presentation of the abstract through highly recognisable characters.

Oakley is hesitant at times to offer a personal interpretation, but he provides the teacher, the undergraduate and the thoughtful sixth-former with what is perhaps a more valuable tool – a fine introduction to and analysis of the ideas of the play.

CECILIA BAINTON
St Mary's School, Ascot

The new novel in Latin America: Politics and popular culture after the boom. Philip Swanson. *Manchester University Press (Manchester: 1995). 0-7190-4038-8 £35.00.*

The new novel in Latin America by Philip Swanson is an interesting addition to the critical works of those Latin American authors who succeed writers such as Borges, García Márquez, Rulfo and Asturias. The chapters which will be of most interest to teachers in this country are probably those dealing with Manuel Puig and *El beso de la mujer araña*: Mario Vargas Llosa and *La tía Julia*: and Isabel Allende's *La casa de los espíritus*. It is helpful for readers to know something of the basics of modern literary theory as Swanson draws widely on psychoanalystic ideas, concepts from *écriture feminine*, orientalism and cultural and film theory. Nowhere, however, does this become tedious or abstruse: on the contrary, Swanson's wide ranging ideas are (nearly) always comprehensible and stimulating even if we do not always agree with them. Indeed, some of Swanson's asides lead us to ask whether he is a true believer in contemporary literary theory or whether he simply uses new ideas as useful critical tools in coming to grips with difficult texts. 'No amount of contemporary theory can completely eliminate the "common-sense" feeling that this (*La tía Julia*) is some kind of autobiography and therefore some kind of reflection (or wish to reflect) reality' (67). We come away with the feeling that the rather down market *Casa de los espíritus* is his favourite novel among the range of experimental and sometimes avant-garde texts which he has chosen to illustrate. In fact, I find that the marriage of traditional practical criticism and contemporary theory is one of the most attractive qualities of Swanson's work (and what makes him truly post-modern, to borrow his own terminology . . .)

For the teacher who is not *au fait* with what is happening in the Latin American literary world, *The new novel in Latin America* would be a good introduction to 'who is who'. The book would be of equal value to those who know rather more, but who wish to see how a range of contemporary ideas can be applied to a range of contemporary fiction.

SANDRA TRUSCOTT
University of Manchester

Books received, November 1995

Marca Registrada, Español para los negocios. *Libro del Alumno.* Mercedes Fajardo y Susana González. *Universidad de Salamanca y Santillana, 1995. Available from European Schoolbooks, The Runnings, Cheltenham. £15.75.*

Marca Registrada, Español para los negocios. Cuaderno de Ejercicios. Mercedes Fajardo y Susana González. *Universidad de Salamanca y Santillana, 1995. Available from European Schoolbooks, The Runnings, Cheltenham. £6.25.*

Con Voz y Voto. Tareas de Conversación. Nivel Avanzado. Chus Garcés y Jan Peter Nauta. *Universidad de Salamanca y Santillana, 1995. Available from European Schoolbooks, The Runnings, Cheltenham. £8.95.*

Con Voz y Voto. Tareas de Conversación. Nivel Avanzado. Guía Didáctica. Chus Garcés y Jan Peter Nauta. *Universidad de Salamanca y Santillana, 1995. Available from European Schoolbooks, The Runnings, Cheltenham. £9.75.*

García Lorca/Almodóvar: Gender, Nationality and the Limits of the Visible. Paul Julian Smith. *Cambridge: CUP, 1993. 25 pp. £5.95.*

Portuguese Dictionary. María Fernanda Allen. *Henley: Hugo, 1995. £3.95.*

Aztecs: an Introduction. Inga Clendinnen. *Cambridge: Cambridge University Press, 1991.*

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Contributions are expected to fall into one of these categories:

a) Articles of about 3000 words.
b) Brief (up to 1000 words) items of information, notes on innovative practice, discussion points (including those arising from previous articles).
c) Reviews usually of about 300 to 400 words (longer reviews or articles may be accepted). Please send your contributions direct to the Editor or the Review Editor.

The guidelines below are intended to help contributors:

Presentation

Type with double spacing.

If you set your typewriter or word processor at 44 characters (the equivalent of the line length), this will help the Editor plan the arrangement of the journal.

Please give your article one title only, not a title and a sub-title, and divide it up with (short) subheadings.

Give full references for all sources quoted.

Please send two copies of the article and keep another for yourself.

Illustrations

Photographs are particularly welcome, as are charts, diagrams and tables where relevant. Please send these at the same time as your typescript.

Timing

In order to be considered for inclusion in the following issue, articles should normally be sent in by 1st February and 1st August. Where topicality is of the essence, shorter deadlines are possible by negotiation, with the Editor.

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These schools are among those looking to establish a multilateral partnership under COMENIUS Action 1 and wish to make contact with a British partner to work on an EEP. This aspect of the EU SOCRATES programme covers all areas of the curriculum and obviously language could underpin the project

Schools in Spain	EEP	Age
1. Escuela Santiago Delgado Martinez	Comparisons between areas of schools involved	11–16
2. Elgoibarico Lanbide Hezketarako Institutoa	Recycling of motor vehicles (Basque country)	14–20
3. Instituto de Enseñenza Secundaria "Infanta Elena"	Languages, Biology, Geography	14–18
4. C.P. don Juan Manuel	Cultural Traditions	3–18

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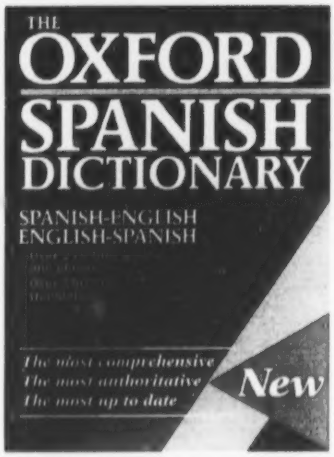
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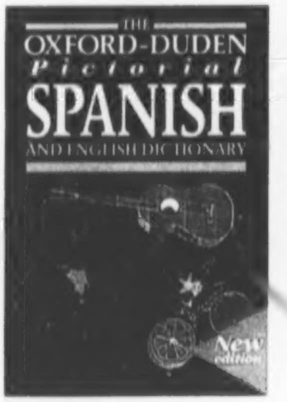
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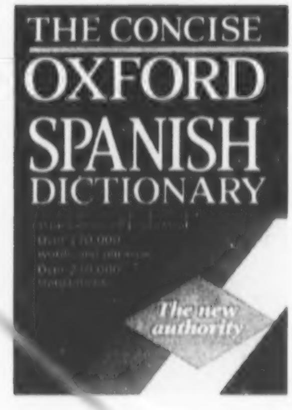
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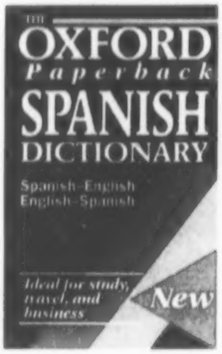
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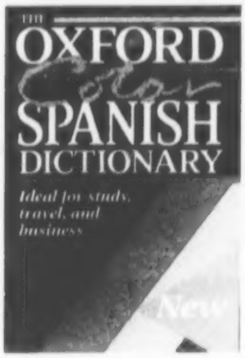
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New examinations: 2 articles

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DECEMBER 1996
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Editorial

As 1997 and 1998 see the introduction of new A level and GCSE exams, it is not surprising to find a couple of articles on this subject in this number – with a possible third contribution in the next. The changes are probably most swingeing in Portuguese since the exams are now being brought pretty well into line with what has been happening over the last few years in Spanish (as well as French and German).

It is understandable that teachers of both Portuguese and Spanish who have not been involved in syllabuses demanding target-language teaching and assessment may feel somewhat apprehensive, but those (the majority?) who have can reassure them that it does work. Yes, at A-level there may be a slight loss of edge in the upper regions of literary criticism, but the fundamental question is surely, are we language teachers or literature teachers? Some may well answer 'both', but surely not in equal measure, and surely language must have the lion's share? And if stretching the student's resources to cope with literary commentary adds a further dimension to his/her eventual language armoury, surely this is all to the better?

It is not my job as editor to take sides in the mother tongue *v.* target language argument, but maybe I can be permitted to air a couple of misgivings?

The first is that there should not be feelings of guilt when you resort to English to explain a tricky point of grammar or to back up a subtle difference of meaning. After all, it is both quicker and easier – and above all, safer – to consult the English version of your Mitsubishi car workshop manual than the Japanese version (unless you are Japanese, of course). Grammars and dictionaries are the linguist's workshop manuals, and surely the same arguments apply? By definition, a student of Spanish/Portuguese is a learner, whose knowledge, by definition, of the target language is imperfect, otherwise he/she would not be learning it!

The second is that we should not lose sight of the need for practice in conveying meaning from one language to the other. We are not referring to the (over?) refined art of prose translation, rather to the efficient transfer of everyday utterances from one language to the other for the benefit of those who don't understand. As the husband of one who is the first to admit she is 'no linguist', and the chairman of a local (albeit French) twinning association, I spend a great deal of time translating, interpreting and summarising between two languages, and I am sure that many students in later life will find themselves in similar interlingual situations, a point which should continue to be recognised by our examining bodies.

Phil Turk

New exams for Portuguese

Peter Bull William Hulme's Grammar School, Manchester

All teachers of Portuguese who are preparing students for GCSE and A-level examinations in the summer of 1998 are now facing up to radical changes in the way their students are to be tested. The reason for this is partly because London Examinations (ULEAC) will no longer be responsible for these examinations and partly because of changes demanded by SCAA and the National Curriculum in assessment at these two levels.

ULEAC has, since 1989, run the only GCSE for Portuguese and has held a similar responsibility for Portuguese A-level for much longer. However, their feelings about this situation became clear some years ago when they made known their wish to drop Portuguese, due to the relatively low number of candidates sitting the examinations at both levels. It is fortunate indeed for teachers of Portuguese that the Cambridge-based UCLES decided to take over this dual responsibility[1].

It is the purpose of this article to identify the changes that teachers who are used to ULEAC's GCSE and A-level may expect in the exams taking place in summer 1998. Many teachers of Portuguese do not work in mainstream British schools and so much of the information contained here may already be familiar to many teachers of Spanish, so apologies to those grandmothers who feel they are being taught how to suck eggs!

Changes at GCSE

At GCSE level, it will be the MEG (Midland Examining Group) banner which will appear at the top of all exam papers, as it is this body which deals with UCLES affairs at 16+. It should be noted that some of the changes to be described are not necessarily due to the new-style GCSE but they will present a change for those accustomed to ULEAC's GCSE syllabus and examination papers. Principal among the changes is the notion of tiering: this will mean in effect that the teacher will have to decide in advance whether each pupil is definitely capable of a grade D as a minimum achievement; if so, then he or she will have to be entered for the Higher Tier and will be allowed a final grade somewhere between D and A* (but not E, F or G). Candidates who are entered for the Higher Tier but do worse than expected and fail to reach a D will be designated 'unclassified'. Those entered for the lower Foundation Tier may obtain any grade between G and C, but will not be allowed a grade between B and A*. In other words, the blanket entry of all candidates for both Basic and Higher levels will not now be allowed. The second major difference is the use of Portuguese in the rubrics for all papers and in the candidates' answers in the reading comprehension and listening comprehension papers. For a list of the differences see fig. (i).

Most of these GCSE changes are determined by the new GCSE regulations and subject criteria and bring the Portuguese examination, just as they do to all the other modern foreign languages, into line with the National Curriculum; they vary from board to board but all GCSE exams are now different from what they have been like since the introduction of the GCSE in 1988. The new Portuguese GCSE differs only slightly from what is offered to most other languages offered by MEG in the creation of a combined reading and writing paper and in the absence of a coursework option.

The encouragement of the use of Portuguese in one's teaching due to the increased use of Portuguese (and reduction of English) in the exam papers will probably be welcomed by most teachers. To allay teachers' concern that pupils may not understand the instructions printed in the examinations MEG has produced a list of rubrics which have been translated into Portuguese (appendix B in the syllabus[2]); the list is not exclusive and one feels it is short by some way of what most teachers would like to see, but it is a helpful item. One common concern of many modern language teachers is the issue of target language testing: how can the examiner be sure that the candidate has demonstrated understanding of a given reading or listening text if the whole exercise has been carried out in the target language? It is an issue that has been discussed extensively both in ALL publications and more widely, and perhaps will only be resolved when we have all seen the evidence of the actual examinations. See figs (ii) and (iii) for examples of how the Portuguese GCSE papers will look in the listening comprehension and speaking test papers. It should be stated that not all exercises will be conducted entirely in Portuguese: one major change is that comprehension will be tested by a variety of types of exercise. Currently all comprehension of Portuguese is tested by means of both questions and answers in English. Many of the new exercises will be what are described as objective question types. A full list of the expected test-types is published in appendix A of the syllabus. Specimen material for the whole GCSE examination is now available from MEG[3].

It should not be felt that these changes are revolutionary. The GCSE remains close in spirit to what we have become used to over the past eight years, despite an apparent removal of the need for all stimulus texts to be clothed in a mantle of authenticity. A glance at the syllabus aims and assessment objectives printed in the syllabus shows that there is a great deal of continuity between the two types of GCSE. Higher Tier candidates will still (in the reading comprehension and listening comprehension papers) have to summarise, draw conclusions, recognise attitudes and identify relationships between ideas. The main difference being that the candidates need to be able to understand questions in Portuguese and to be able to express their answers in Portuguese.

MEG plan to offer INSET for teachers of Portuguese on the new GCSE in February 1997.

Changes at A-level

The growing popularity of the GCSE exam among pupils and high standard reached in the speaking and listening tests at this level have long been factors in the dismay felt by many teachers that the A-level in Portuguese has not, up to now, included oral and aural components. These deficiencies have worked against the many candidates of these exams who come from a Portuguese-speaking background. Many teachers have disliked the traditional nature of the exam in that they believed it bore little relation to other current A-levels in modern languages and, indeed, differed little from exams of the 1960's. This factor may have deterred many potentially good A-level candidates from embarking upon Portuguese as an A-level subject. On the other hand the fact that there had been no change may be felt by some as not necessarily a bad thing; indeed, from the viewpoint of many university teachers the ULEAC exam provided a very good preparation for students who intended to study Portuguese at university.

The move to Cambridge means that the wishes of those wanting change have been met. The UCLES syllabus has to conform, like those of all examining bodies at A-level now, to the subject core in modern foreign languages designated by SCAA in 1993. The changes from the ULEAC syllabus currently in operation are so considerable that I have put a summary of the main changes into a table (fig. 4). The changes in detail are as follows:

- notion of non-literary topics: a full list is defined, with further sub-topics below each of the following: Human relationships, Daily life, Environment, Work and Leisure, International Affairs, Scientific and Technological Innovations and Aspects of the Portuguese-speaking world;

- speaking test to be conducted by a visiting examiner, lasting 20 minutes;
- no role-play in the speaking test, but conversation based first on a topic chosen by the candidate and then more general (in which the candidate should discuss issues within the general topic areas);
- listening test lasting 1¼ hours and based on a 15 minute tape, which may be replayed as often as each candidate wishes;
- the listening test is divided into two parts – in part one all rubrics and answers are in Portuguese; in part two English is the medium of expression;
- there are no translations, whether from or into English;
- a 2½ hour mixed-skill reading/writing paper in which three stimulus texts are studied and written upon, the last being in English and serving as the basis for expression in Portuguese;
- an essay of 250–400 words in Portuguese, the main difference from the ULEAC essay paper being that the subject matter (but not the title) is passed on to the examining centre some four months in advance (six sub-topics from the list already referred to are selected by the examining board);
- literary essays are no longer to be written in English, but literary texts may be taken into the examination, as are monolingual and/or bilingual dictionaries;
- a maximum of two literary essays on different texts are to be written (as opposed to the compulsory four in the current A-level);
- each literary text will have two questions set upon it: one will be the traditional essay title, the other 'will consist of an extended passage from the text . . . (serving as) . . . a stimulus which will allow candidates to bring a focus to their answer'[4];
- five literary texts will be set of which at least two will be from the twentieth century (the compulsion to study at least one text from the classic period of literature is therefore removed);
- it is possible for candidates to write their two thematic essays on non-literary themes, taken from the following list: *O indivíduo e a sociedade*, *Viagem e descoberta*, *Relaçoes familiares* and *A vida de trabalho* (however, in each essay in this section the student must refer in detail to a named text taken from a second list of set literary texts). Thus, although there is a reduction in the literary content compared to the ULEAC version, all students must study a minimum of two literary texts (whether or not they write upon them in answer to a literary question).

Compared to some other A-level syllabuses there is still a large emphasis on writing in Portuguese: slightly more than half of the total marks for the entire examination are awarded on the basis of language written in Portuguese (though some of this language is assessed on the basis of comprehension only).

The effect of writing essays on literary texts in Portuguese will clearly make a difference to the standard of literary appreciation expected by the examiner. Indeed, the syllabus states that 'examiners adopt as the bench-mark for an appropriate standard of attainment the level of comment and insight that could be expected of an advanced level student on a visit to the foreign country, discussing a film or a television programme in the foreign language with an exchange partner'.[5] Since many A-level candidates will choose other than the traditional essay-type literary question, university teachers of courses of a traditional nature may be justified in their concern that future undergraduates will be less well prepared than hitherto.

Whatever one's views on the format of the new examinations, gratitude should be offered to OCEAC for their commitment not only to keeping Portuguese going as a mainstream exam subject but in bringing it up to date, in line with the most popular languages, at both GCSE and Advanced Level.

Further information, syllabuses and specimen materials for both examinations are available from UCLES at the address given below.

Notes

1 The address for all correspondence regarding both the GCSE and the A-level in Portuguese is as follows: Subject Officer for Portuguese, UCLES, Syndicate Buildings, 1 Hills Road, Cambridge CB1 2EU. The direct line phone number for Portuguese is 01223 553 675.

2 *MEG Portuguese Syllabus for 1998.*

3 *MEG Portuguese Specimen Question Papers & Marking Guidelines (1998).*

4 *Portuguese (Linear) 9122 Advanced Level Syllabus, for examination in June 1998 and 1999 (UCLES), p. 9.*

5 *Portuguese (Linear) 9122 Advanced Level Syllabus, for examination in June 1998 and 1999 (UCLES), p. 11.*

Table (i): main changes in the new GCSE examination

- tiered system of candidate entry
- use of Portuguese in some rubrics and in candidates' answers in reading and listening comprehension papers
- use of dictionary in the reading and writing paper and during preparation for the oral
- widespread use of visual stimuli such as line drawings
- two written papers (listening and combined reading/writing) instead of six
- re-arranged listing of topic areas, with some new ones (for example, 'Language at work' and 'World events and issues')
- two role-plays instead of three, with cues presented in a visual form or in Portuguese
- one role-play in the Higher Tier, to consist of candidate narrating past events depicted in a series of pictures
- presentation by the pupil of a prepared topic, followed by discussion
- three topics to be used in the General conversation (from a choice of five selected by MEG), instead of one
- examining board to provide mark schemes after each examination session
- a minimum core vocabulary list (for Foundation Tier) of approx. 1500 words

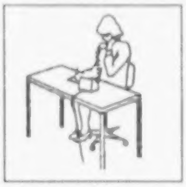
Table (iv): Summary of A-level changes

ULEAC A-level till 1997	UCLES A-level from 1998
two written papers	four written papers
no oral	oral
no listening comprehension	taped listening comprehension
unseen and prose translations	no translations
4 set books	2 set books
no non-literary themes	defined non-literary topic list
no coursework	coursework option

Table (iii): Specimen listening test (part of):

For Examiner's Use

18 Profissão da mãe: (marque um quadrado)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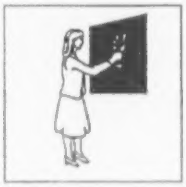
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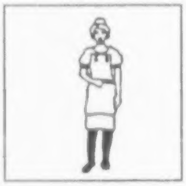
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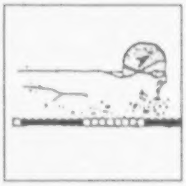
[1]

[Pause]

19 Desporto favorito: (marque um quadrado)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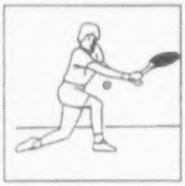
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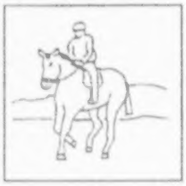
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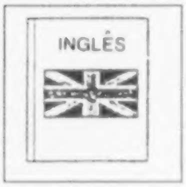
[1]

20 Matéria preferida: (marque um quadrado)



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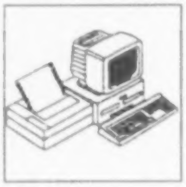
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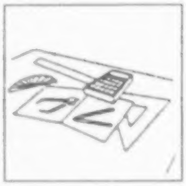
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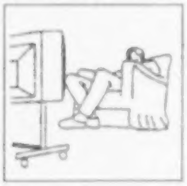
[1]

21 Actividade preferida, à noite: (marque um quadrado)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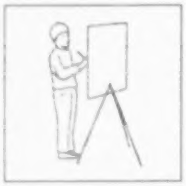
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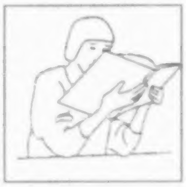
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[1]

[Pause]

22 ENDEREÇO: Rua da Estação __ __ [1]

__ __ __ __ __(cidade) [1]

23 NÚMERO DE TELEFONE: __ __ __ __ __ __ __ __ [1]

[Total: 12 marks]

Sample materials reproduced by kind permission of MEG.

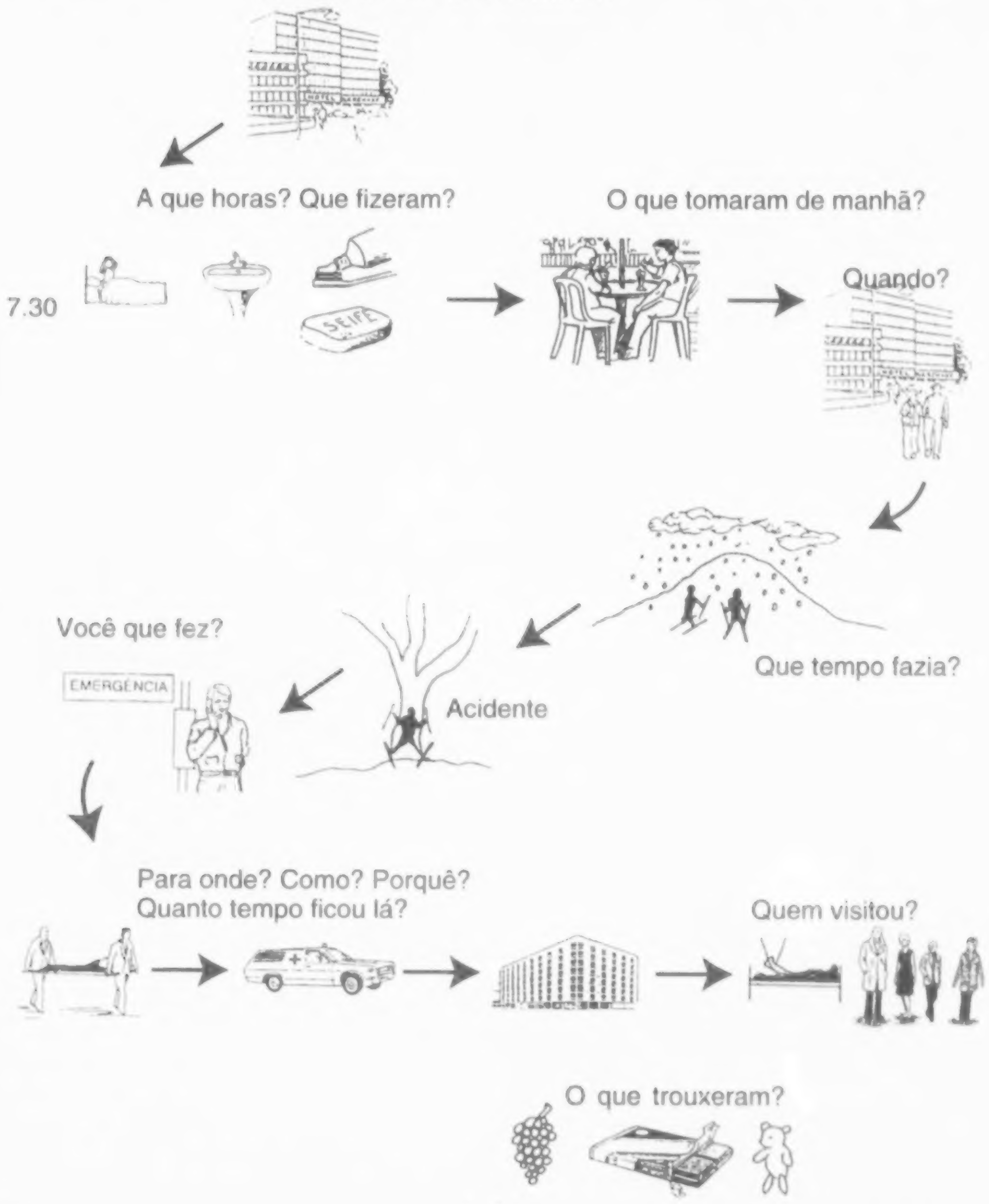
Table (iv): Specimen role-play:

Section 3

CARD 1

Situation The notes and pictures below give an outline of an accident during a skiing holiday in Portugal. Tell the Examiner what happened. You need not mention every detail but cover all the main events. Be prepared to respond to questions or comments from the Examiner.

As férias de inverno
Quando foram? Onde ficaram?



A que horas? Que fizeram?

7.30

O que tomaram de manhã?

Quando?

Que tempo fazia?

Acidente

Você que fez?

Para onde? Como? Porquê?
Quanto tempo ficou lá?

Quem visitou?

O que trouxeram?

Literature at A level: target-language teaching and assessment

Mike Thacker University of Surrey

This article has been developed from a talk given at the *Language World* Conference, Exeter, 1996.

When A level Spanish syllabuses were last revised, at the end of the 1980s, the examination boards took differing views on whether essays on literary texts and topics should be written in Spanish or in English. Some boards went emphatically over to target language testing, insisting on the linguistic gain to be had from teaching texts in Spanish, others stayed with English, fearing that the switch to Spanish would lead to a loss of sophistication in candidates' essays. For teachers who wanted the best of both worlds, one board, the NEAB, created a hybrid paper, requiring essays in both Spanish and English.

The new A levels

The choice no longer exists in the new syllabuses. In the most recent round of A level revisions, the examination boards have ruled unanimously that the testing of literature will in future be in the target language. The purpose of this article is to examine ways of meeting the challenge of target-language testing at A level, especially for those teachers who teach literature through the medium of English at present. This will involve a discussion of what level of sophistication, realistically, is possible in target language responses, will point to some of the potential benefits of teaching literature in Spanish and suggest a teaching strategy. Finally, I will describe the method of questioning developed by one board, ULEAC, in response to the challenge.[1]

How well can students write in Spanish?

Examination boards which have already embarked on the target language route, such as AEB and Oxford, inform us that students are very capable of expressing their opinions convincingly in the target language. While I accept that this belief is genuine I do not know of any survey which compares answers in English and Spanish to similar essay questions by looking at indicators of performance, such as complexity of argument or sophistication of expression.

Many teachers remain sceptical of such claims. It is often said that the only type of questions that candidates can handle successfully in the target language are those which focus on straightforward aspects such as plot and character, requiring simple description or narration. This opinion seems to me to underestimate the capacity of the student to express complexity of thought in the target language. The opportunity to express such complexity has always existed in the discursive essay in Spanish. If we can ask questions demanding a sophisticated reaction on, for example, the monarchy, drugs or the generation gap, why can we not require complexity of thought in answers in Spanish on literary texts, which, furthermore, have been read and pondered in advance of the examination? There seems to me to be no reason to set questions which are intellectually undemanding such as 'Describe the character of. . .'. I do not wish to suggest that there are no difficulties in switching to target language essays (it is questionable whether we can simply translate into Spanish the essay titles which were previously used in English), but that the problems which arise need defining before a strategy is adopted.

Where exactly does the difference lie between writing on texts in Spanish and writing on texts in English? I have suggested that it does not lie in the intellectual quality of candidates' response to the text. Rather it is in their linguistic capacity to channel that response effectively. Candidates who write in the target language will have a more limited range of language at their disposal and they will show varying degrees of ability to manipulate structures. Their expression will therefore be limited, and at times distorted, by linguistic deficiencies. Moreover there is a problem of quantity: candidates are unlikely to be able to produce as many words in Spanish as in English.

There are grounds for optimism. The assertions of the boards are backed up by my experience of assessing target language answers over the past seven years. ULEAC's topics paper, which contains literary and non-literary topics, has shown that candidates can cope well with target language answers. The two literary topics, on García Lorca and Civil War literature, have provided useful evidence of students' capabilities. In the first year or two candidates often lacked the ability to manipulate the language and find the right vocabulary but there is no doubt at all that their fluency and expressive range have improved greatly over the years.

A strategy for integrating literary study with the language programme

I propose the adoption of a strategy which (a) creates confidence by instilling in students the habit of writing naturally about texts, (b) trains candidates not only to describe and narrate but also to express thoughts and opinions effectively, (c) enables candidates to communicate clearly in Spanish within their linguistic limitations and (d) trains them to produce an acceptable minimum of number of words. This strategy, in addition to enabling candidates to meet the requirements of the literature examination paper, will have other benefits: the exploitation and discussion of the text, since this will be done in the target language, will have the effect of 'integrating' (or at least bringing closer together) the teaching of language and literature. The process of exploring the text in the target language will deepen the students' appreciation of its literary merits; the process of exploiting the linguistic potential of the text will deepen the students' understanding of the language.

An approach to teaching the texts

An approach to texts which integrates language and literature, as outlined above, is best realised by using a strategy which lays emphasis on the students' *discovery* of literature through language activities. This approach to the texts through Spanish is in my view potentially far more creative for the students than the approach through English. What matters in the learning process is that the students' engagement with the text should be based on reaction and inquiry; the longer this process goes on the closer students get to the 'truth' of the text. Initially they will react, naturally enough, from the standpoint of their own values and ideas, which they should feel confident to express freely in Spanish.

An example of how the reader's understanding may develop can be seen in the sixteenth-century novel *La vida de Lazarillo de Tormes*, which is often set at A level. This story about a young boy who starts his life defenceless against the world, ignorant of its vices, but ends up a cynic, might elicit great sympathy from the reader at first. As the reader's understanding of the protagonist evolves so too does his reaction, which is gradually coloured by the events of the novel and by Lazarillo's growing disenchantment with society. Compassion for Lazarillo on the part of the reader may gradually turn into indifference or dislike for the *pícaro*. The student's initial sympathy is then seen, with hindsight, to be an ingenuous reading of the text. It is important however that students express and debate their reactions from the first. What matters at an early stage of reading is not so much that the reading is true or false as that students should be able to find the Spanish to give their reactions.

The main thrust of the strategy should therefore be to make the texts 'alive' to the students, whether they were written in the sixteenth century or in the 1990s. In order to elicit their opinions in the target language the classroom methodology should be geared to the views students are able to express and the issues they wish to explore and debate. The further they travel through the text the more informed their views are likely to become.

Students should discuss and debate aspects of the texts in pairs, groups or as a whole class, using the target language. Discussion need not be entirely in Spanish. It is sensible to use English whenever the text gives rise to misunderstanding or ambiguity. The important thing is to create a classroom environment in which the use of Spanish is the norm, in order to ensure that students are constantly engaged with the language.

Training in reading skill

What linguistic means do students need to possess before they can begin to read a text? Plainly, it would be foolish to start with a text which overtaxes them linguistically. Indeed it may be sensible in the case of a group of average ability to leave the study of the texts until the second year. Before they tackle the texts students need to develop their lexical and structural range and to gain confidence in describing events, character etc. and in giving opinions on the issues that are raised. The important thing is to build a solid reading competence, through the use of graded reading passages, covering the range of standard A level topics, in order to enable students to read accurately and with understanding. Before the reading of the texts begins there should be some preparation in specialised lexis – the introduction of words and expressions like *personaje, imagen, tragedia, desempeñar un papel* – in order to facilitate effective discussion.[2]

Exploiting the texts

When the 'pre-reading' stage is over study of the texts will begin, preferably in a phased way. Understanding of content grows gradually – but not always predictably! – from the grasp of the factual basis of a work to appreciation of its deeper implications.

a) knowledge

When beginning to tackle a literary text, especially in the case of a novel or a play, it is best at first to concentrate on basic, descriptive aspects, answering straightforward questions, such as **where** an event takes place, **what** happens in the first chapter, **who** the characters are, **when** an incident takes place, **how** it happened. This has to be done in order to ensure that *knowledge* of the text is secure and to build confidence.

b) analysis

The next phase goes beyond the acquisition of the surface data of the text, in order to deepen understanding, and this involves questions which elicit more complex thoughts concerning, for example, motivation of characters or the author's intentions. It is now that the reflective process comes to the fore and the student begins the process of peeling off layers of meaning in the text. This is a pre-requisite for an evaluation of the text as a whole.

c) development of skills

The reading process becomes creative for the student through practice of the four skills. This practice makes literary study a dynamic process of discovery, and deepens understanding. The following are examples of the types of activity that can assist the process of discovery of the text and its cultural context. They are mostly short tasks to help build up comprehension and writing skill before the fully-fledged examination essay. They are also useful in preparing for the skill-based papers.

Listening: Where a recorded interview with the author of the work is available (in the case of a contemporary author like Miguel Delibes or García Márquez) exercises, such as true/false, sequence or matching, can be devised to improve understanding. If there is a film of the work it can be viewed, and compared and contrasted with the book. Film versions are available of three of the six ULEAC set texts: *El camino, Réquiem por un campesino español* and *Como agua para chocolate.*

Speaking: A student can take the part of one of the characters, eg. Leonardo in Lorca's *Bodas de sangre*, and explain why he took a particular course of action. This is good training in the presentation of argument and ideas. Another good method for developing speaking skills is prediction: the class could speculate as to what is going to happen in the next scene or chapter. Ideas could be noted down and justified. It is important in this kind of exercise to ensure that what exactly did happen is explained in order to avoid misunderstanding.

Reading: A key section of the text, such as the cave incident in Sender's *Réquiem por un campesino español*, can be focused on and exercises on it – gap-fill, question/answer, summary – devised in order to clarify and deepen understanding.

Writing: a diary of a main character like the Colonel in *El coronel no tiene quien le escriba* could be written. This would give another perspective on the narrative and make the candidate reflect on the Colonel's views of what was happening to him and his wife. A letter from one character to another is another creative way of encouraging reflection, as well as being good training in letter-writing in a specific register.[3]

d) evaluation

Finally, when the text has been thoroughly read, discussed and worked on in a variety of creative ways the evaluative phase takes place. During this phase the knowledge of the text which has been obtained is evaluated in relation to the book as a whole and its main themes tackled, usually by means of essay work. A description of the style of questioning which has been developed by ULEAC will clarify the link between teaching and testing; in this approach knowledge and evaluation are explicitly built into the question itself.

An approach to question-setting

In working out its strategy for the setting of essay questions in the target language ULEAC was faced with two fundamental questions: how far, and in what way, should the examination test the factual basis of the work (plot, characterisation etc.)? How far can we expect answers to be evaluative?

In answer to these questions, it was decided that both knowledge and evaluation should be taken into account when setting questions, and a formula was devised for this purpose. It was thought important that candidates realised that these two key aspects are linked and that the examiner would be assessing not so much the wealth of factual detail which could be supplied as the depth of candidates' understanding of the text. The aim was to have a 'blueprint' for questions which, while not being rigidly predictable, offered candidates the chance to show what they knew and to give their considered views on key issues. It was agreed that there should always be a clear 'lead-in' to questions, linked to knowledge of the text, which would help candidates' confidence. This decision implied that the type of question set in the past which in itself may have been an intellectual challenge to work out (usually 'one-liners') would no longer be set. It was also important that the questions themselves should be entirely clear and unambiguous since they were in the target language.

Question structure

The process of study described above should equip candidates to tackle questions designed to elicit both knowledge and evaluation. The questions may follow a bipartite structure where the two aspects are clearly identifiable or there may be some other approach, such as a quotation followed by a question which invites candidates to state what they know and make judgements about the work.

As suggested above, knowledge of the text covers 'surface' detail like plot and character, whereas evaluation refers to the judgement which the question requires the candidate to make. This judgement should be firmly based on evidence from the text. A candidate who can offer little more than narrative or description will receive some credit, since there is a value in stating what has happened or how characters behave, but at A level this kind of detail is supportive in nature and should be selected carefully for its deeper relevance. This deeper relevance is the result of a process of reflection about what the text means.

In the literature option offered by ULEAC, candidates are expected to produce at least 350 words of Spanish for each of their two answers. The following two examples from the Spanish specimen paper demonstrate the structure outlined above.

Example 1: *El camino* Describe los dos puntos de vista de Daniel y su padre sobre el porvenir del niño. En tu opinión, ¿cuál de los dos tiene más razón?

Knowledge: The knowledge required here – the description of what each of the two characters thinks about Daniel's future, a central idea in the book – is fairly clearly stated or implied throughout the novel.

Evaluation: The question then places greater demands on the candidates by asking for their point of view, which requires careful weighing up of the evidence provided by the author in order to sustain their opinion.

The structure of questions will not always be simply bi-partite as in example 1. They might, as an alternative, invite candidates to react to a quotation:

Example 2: *Réquiem por un campesino español* «¿Qué importa eso, Paco? El que se muere, rico o pobre, siempre está solo aunque vayan los demás a verlo. La vida es así, y Dios que la ha hecho sabe por qué.»

Describe las circunstancias en las que Mosén Millan dice estas palabras; analiza las reacciones de Paco, y considera la importancia que tiene la visita a las cuevas en su comportamiento futuro.

Knowledge: A description of the episode of the caves and attendant circumstances is required here.

Evaluation: Here two things are asked for, an analysis of how Paco reacts at the time, followed by a consideration of the impact of this incident on his behaviour. The latter aspect requires an evaluative response, in which the candidate would be expected to re-visit the quotation and comment on its meaning for Paco's future behaviour.

In this structure the questions reflect the pattern of learning which the student undergoes when preparing the texts, which develops from a surface knowledge to depth of understanding, as the students mature.

I have argued that the learning process which prepares for the examination should be dynamic in its approach to the exploitation of texts and offer linguistic as well as intellectual challenges. Target-language essays, when compared with those written in the past in English, will be different: they will usually be shorter and they will be expressed in a language which is more rudimentary. It would, however, be a mistake to imagine that the quality of response or the organisation and development of ideas would automatically be inferior just because Spanish is the medium. The fact that essay-writing tasks in the examination are in Spanish imposes a different teaching strategy, but the tasks are not intrinsically easier or more difficult than those set in English. Above all, this change will present teachers who are not already teaching in the target language with a new opportunity: to integrate the language teaching programme with the study of literary texts, to their mutual benefit.

Notes

1 The writer is Chair of Examiners in Spanish for ULEAC.

2 ULEAC has issued a teachers' Handbook for its new A level Syllabus in Modern Languages, in which this vocabulary is listed.

3 For more ideas on classroom exploitation of literary texts see Cathy Wicksteed, 'Working with an A-level literature text: twenty-two ideas for target language activities', *Language Learning Journal*, 7, March 1993, 17–18.

Social violence in Euskadi

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This article has been written in response to requests from students at a recent Sixth Form Day in Bristol.

ETA and the radical nationalist family

Since 1959 ETA has been responsible for assassinations, bombings, robberies, extortion and kidnappings and in the process has claimed some 800 lives, making specific targets of the police, the Civil Guard, the military and political figures in Euskadi and other parts of Spain. The ETA organisation, born under the dictatorship and constantly at war with the forces of law and order, or the repressive arm of the Spanish state, as it would describe them, continues its campaign of terrorist direct action despite the arrival of democracy and a very different political climate.

While ETA acts illegally and under cover using violence as a means of achieving its goal of independence for the Basque country it has a visible and legal presence in the form of its political front party, Herri Batasuna (HB), and this in turn is part of a broader independence movement, usually referred to as the Movimiento Vasco de Liberación Nacional (MVLN). This Basque National Liberation Movement, encompassing trade unions, youth organisations, and pro-amnesty groups, has its origins in the period before the transition to democracy.

Whereas Spanish pro-democratic alliances were formed in anticipation of the move towards a parliamentary democracy (the Communist-led Junta Democrática and the Plataforma de Convergencia Democrática, led by the PSOE) in the Basque Country there was little support for them. This was because neither accepted the moderate nationalists' view that the Basque government in exile was the legitimate voice of the Basque people, much less the radical nationalists' view that the Basques had a right to choose independence.

The gap was filled in the summer of 1975 with the creation of the Koordinadora Abertzale Socialista (Patriotic Socialist Coordination) or KAS, made up of ETA's political-military wing, a revolutionary workers' party, LAIA, and a handful of small left-wing nationalist parties. Working originally to campaign against the death sentences imposed on ETA members, KAS was uncertain about its future role, whether as a mass organisation, a consultative committee of the nationalist left or an alliance to work on the future strategy of the Basque revolution.[1] Despite this, it has lasted as an umbrella organisation of the nationalist left, for whom the goal of an independent Euskadi has not yet been achieved. From the discussions held among its various component groups, Herri Batasuna, itself a coalition of different nationalist groups, emerged in 1978.[2] The KAS 'alternative' is the name usually given to the radical programme agreed on by all the leftwing nationalist groups in the Basque Country.

Electoral fortunes and the Nationalist vote

It is important to understand the support that the alternative policy of the radical nationalist Left has in relation to other political organisations in the Basque country. Euskadi has a very large measure of political autonomy within the democratic Spanish state, and in exercising its democratic rights, has given out mixed signals to the rest of the peninsula about where it stands electorally in relation to nationalist politics. In the March, 1996 general elections, five deputies each were returned for the Partido Nacionalista Vasco (PNV-EAJ), the Partido Socialista Obrero Español (PSOE) and the Partido Popular (PP), two deputies for Herri Batasuna (HB), one for Izquierda Unida (IU-EB) and one for Eusko Alkartasuna (EA). The result showed fragmentation of the total vote between Basque nationalist and Spanish state parties, between extreme left, centre-left, centre right and right-wing parties. Since the previous general elections, the non-nationalist parties have grown slowly, while HB has lost ground in percentage terms, holding two seats (12.3% of votes cast) compared to the 14.8% it gained in 1993 or the 5 seats it gained in 1986.[3]

The regional elections of October, 1994 to the Basque parliament, contested by the same six parties, plus the regionalist Unidad Alavesa, produced a coalition government made up of the PNV, EA and PSOE. The previous government had been a wholly nationalist administration, dominated by the PNV in coalition with EA and EE, a left wing nationalist party that later merged with the PSOE. HB's percentage of the vote and its total number of seats in elections to the Basque parliament fell between the 1990 and 1994 elections from 18.2% to 16.01%.[4]

The municipal elections of 1995 and 1991 show that in 1995 HB lost control of eight of the 39 town halls it controlled four years earlier. HB councillors numbered 621 in 1995 in comparison with the PNV's 1015.[5] Geographically it is almost wholly confined to its heartland of Guipúzcoa, though Navarra has provided some electoral support, along with parts of Vizcaya. Finally, HB's performance in the 1994 elections to the European parliament showed an overall loss of votes and its one MEP compared to 1989, despite the fact that it topped the poll in Guipúzcoa.[6]

Justifying the unjustifiable in a democracy

HB's share of the Basque electorate stands at around 12% and the party is in significant decline, losing some 30,000 votes overall since it firmly established itself in the mid 1980s. It is now supported by 150,000 Basques; the party is a minority that can nevertheless exert a good deal more influence than its size suggests. The first reason for this is that it parallels ETA's bloody acts of violence with its own brand of direct action that it sees as going hand in hand with purely political pressure. As its political impact recedes, HB has chosen to operate on a broader, less legitimate front.

Long familiar with the tactics of disruption to the conventions of the political system, and using the platform of elections for its pro-ETA propaganda, HB accepts ETA's violence because it sees this as the only logical response to the violence exerted by the Spanish state. As an anti-system party with an eroding social base in Euskadi it has increased its commitment to disruptive civil insurrection which replicates ETA's high level violence with a low level social terrorism.

A second reason for its disproportionate influence is the GAL scandal. The long drawn out investigations by the judiciary and the exposure of corruption in ever higher places that permitted and actively supported an anti-ETA 'dirty war' has only served to create martyrs for ETA, HB and the rest of the independence movement. The GAL scandal has exposed the hypocrisy of high level government involvement in contradicting the very democratic system which brought it to power, undermining the credibility of politicians and providing justification for some of HB's claims. HB has exploited the propaganda value of the GAL scandal by putting up as candidates in the general election relatives of GAL assassination victims.[7] This is an extension of its long established policy of putting up candidates in other elections who are under police investigation for illegal political or criminal acts, thus confusing the legality

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of the system and disrupting its procedures.

Thirdly, the long term factor more deeply rooted in Basque society upon which HB feeds – and in this it is no different from some other 20th century nationalisms – is the pseudo-religious dogmatism and intransigence over the unity, identity and independence of the Basque nation that has permeated the Basque nationalist movement since its foundation by Sabino de Arana. His nationalism did not espouse violence but its development implied, willingly or not, justification for the concept of armed struggle.[8] In 1978, in very different times from the present, Xabier Arzalluz spoke of how it was impossible not to admire ETA even though he would not approve of or adopt its methods. Given the existence of this kind of argument among respectable leaders it is easier to understand how a minority can continue to support the remaining scattered ETA activists and how young newcomers can be attracted to its diminished ranks. The relatively brief period that has elapsed since the end of the Franco dictatorship allows anniversaries, symbolic moments and acts important to the Basques to be vividly recalled and celebrated; the deaths in March 1976 of five people in Vitoria, shot by the police, agents of a transitional government seen as perpetuating the structures of the former dictatorship were remembered at election time this year, vividly illustrating how, for some, little appears to have changed since democracy returned.[9]

When one adds to this the social transformation of the Peninsula since democracy, and the effects of economic decline, moral uncertainty, and unemployment, a movement that combines active involvement, political certainties and a sense of historical injustice is a potent attraction. For these people, violence has taken its own momentum, has its own justification quite separate from its value as a means to an end and has become an end in itself. It is an objective that stems directly from the strategic military needs of ETA.

Strategic changes in the deployment of violence

As a broad organisation, ETA/KAS/HB has chosen the street as its civil battle ground and as its troops young men and women mostly aged between 17 and 25 years old. Information gained by the Basque police, the Ertzaintzia, from the break-up of an ETA base located in a house in Bidart, near Biarritz, France, marked a decisive moment in the fortunes of ETA.[10] Documents and interrogations of the three ETA leaders arrested then indicate that there is a clear organisation into which young street activists in Euskadi are drawn; it has ETA as its spearhead, and is divided into three.

'Z' groups are in charge of car-bombs and summary executions and merge into the leading activist groups of ETA whose objectives are highly selective and all too well known to the outside world. Their room for manoeuvre is limited and police intelligence is relatively well informed of their movements. Below this top level, 'Y' groups are organisationally autonomous, and are made up of groups of no more than four people who have access to explosives and to the higher command's infrastructure, enabling them to undertake more heavyweight 'military operations'. 'Y' groups have been described as having a 'destructured structure' and only enough organisation to ensure that they achieve political objectives, and provide logistical information and finance. 'X' groups, minimally organised, take part in street disturbances and civil unrest – demonstrations, stone-throwing, throwing Molotov cocktails, setting fire to buses and buildings, and so on. Their almost continuous activity is of low intensity, but clearly directed and selective in nature, indicating that a political objective is being fulfilled. The organisational sphere into which these young men and women are drawn is HB's youth organisation known as Jarrai.[11]

In the past, before France and Spain collaborated more closely to root out ETA activists on the northern side of the border it was easier for ETA to operate inside

Spain and its commandos had greater freedom of movement, with young replacements ready to step into the shoes of those who fell into custody. But the progressively weakened long term strategy of ETA was revamped in the course of 1995 in a debate over the so called 'Oldartzen' doctrine.[12] This debate was concerned to develop the public image of a Basque National Liberation Movement of which ETA could be seen as the spearhead, integrated into a much broader social base. In practice the development of continuous high intensity acts of violence in the streets paralleled ETA's more spectacular crimes and crucially provided them with a young source of future commandos schooled in violent techniques. Alongside the stepping up of attacks on high profile political figures – Gregorio Ordóñez of the Basque PP, the attempt on the life of the Partido Popular leader and now Prime Minister José María Aznar, and the reported plan to shoot the King with a telescopic rifle – all forms of struggle were to be intensified, and the theoretical objective of negotiation with Madrid was to be abandoned. In historical terms, the 'abertzale' (nationalist Left's) persistent internal division over the degree to which the struggle for independence should be principally concerned with 'military' activities or with revolutionary political objectives was repeating itself. The views of those elements who might have tended towards an easing of the military operations in favour of alternative approaches were cast aside. This was the direct source of the street violence which was to involve Jarrai, radical trade unions within KAS, pro-amnesty groups and groups mobilised to ridicule and confront peace marchers whose mass demonstrations have increasingly shown the feelings of the majority of Basque people towards the violence of the minority.

Violence and vandalism

The violence of the current civil unrest takes a variety of forms, some of them almost undistinguishable from vandalism or from the kind of violence associated elsewhere with football louts. Indeed there is a pattern of activity which comes to a head at weekends between 8pm and 10pm. Municipal buses are burned, private cars are overturned and anyone who protests is subjected to verbal abuse or violence. The arrival of the Basque police sparks off the stoning of their vehicles and incidents often become long drawn out until the early hours of the morning. The locations of the violent activities are chosen with an eye to easy concealment and escape and so the oldest part of cities and towns, with narrow streets and bars where they can mingle with the crowd are chosen.[13]

In San Sebastián, Socialist party councillors have been beaten up, workers in companies targeted for extortion or deemed to be anti-Basque by ETA have received death threats; an anti-Francoist bookseller has been attacked and sprayed with red and yellow paint. A worker of Ikusi, a firm headed by Julio Iglesias Zamora, kidnapped by ETA and held for 4 months in 1995, found themselves refused entry to bars they normally frequented for having worn the blue ribbon of the peace movement. A Socialist party councillor elected to the HB-dominated council in Hernani was called a murderer and an 'español' and received death threats for his pains.[14]

During the general election campaign, the opportunity for HB to raise its image and create disruption was helped when Judge Baltasar Garzón imprisoned Jon Idígoras, a leading HB figure, for having allowed the showing in election meetings of a video made by ETA describing their 'democratic alternative'; hooded and armed figures explained ETA's position, and showing the video was seen as an act of collaboration with illegal armed groups. The ensuing accusations and counter-accusations over the case, very publicly gave HB the chance to hold more public meetings and arrange demonstrations in each Basque provincial capital demanding the freeing of their leader.[15]

The incident provoked further acts of violence when Jarrai youths set fire to a bus in San Sebastián and led other disturbances among students in Vitoria, Hernani and Tolosa. Typically this and similar acts were carried out by adolescents, their heads covered by hooded sweatshirts or by other clothes.[16] A lower profile example of the penetration of HB and its tactics into everyday life is connected with the Idígoras incident. The union branch committee at a Vitoria hospital – dominated not by the radical union LAB but by the ELA-STV, affiliated to the moderate PNV – issued a communiqué of solidarity with the imprisoned HB leader and demanded his release. A week later the chair of the committee was forced to recognise that it had been wrong to assume it represented the views of all the hospital's union members. After protests by the broader membership about radical individuals imposing on the committee blatantly political views, the note was withdrawn with apologies.[17]

Intimidation in the legal system

Intimidation takes place at various levels, and leads to the desired results in many cases. Legal officers and secretaries in the law courts in Vitoria and Amurrio in Alava have protested to their superior officers that they find it difficult to record the details of suspects in cases – as they are obliged to do in the course of their duties – when they know that these suspects are of the 'abertzale' tendency or directly linked to ETA. Their duties create problems for them living in areas close to suspects and they feel personally at risk from the threats and intimidation.[18]

This wariness on the part of individuals and organisations within the judicial system at the likelihood of retribution by HB/ETA if guilty verdicts are found against their members involved in high profile cases is beginning to be seen by the Basque public as a growing problem. Intimidation of witnesses, lower rank officials and the police (whose pictures published in the press and on television have to be disguised for the fear of retribution) is now believed, rightly or wrongly, to have extended to judges and their willingness to convict. A pair of activists accused of planting a car-bomb under a police car in Barakaldo admitted their involvement, but one later retracted his statement, leaving the other one's admission as the only evidence. This was made when he was in hospital after plastic explosives hidden in his house blew up, and he was able to defend his admission as the result of being in hospital and in no fit condition to make a statement. Cleared of the crime for lack of anything but circumstantial evidence, they are still in preventive detention on four other charges of criminal activity.[19]

Intimidation against schools and the police

In the world of education in Euskadi, the emphasis by the 'abertzale' nationalists on cultivating the support of the younger generation has proved to be an effective way of disrupting the system and creating conflict, polarising issues in the direction that favours the intimidators. In Portugalete the school union Ikasle Abertzaleak held a demonstration and distributed leaflets with the message Kontuz! (¡Cuidado!) accusing the heads of two schools of authoritarianism and of being fascists because of what they believed to be the repressive attitude of the security agents and the autonomous Police working on the school sites. Typical of the aggressive tone was the content of another leaflet they distributed, calling for the intensification of street disturbances. The leaflet read 'todas las formas de lucha son legítimas. Intensifiquemos la lucha popular (cortes de carretera, barricadas, camiones cruzados . . .) Extendamos sin descanso la lucha popular'.[20]

Although Euskadi has its own separately constituted police force composed entirely of Basques, a move which was seen as essential by the majority of the population who have bitter memories of the repressive attitudes of the Francoist police, the Ertzaintzia are controversial. HB sees them as responsible to the moderate nationalist party, the PNV, and because they are employed to maintain order regards them as obstructing HB's aim of mobilising for revolutionary change in Basque society. Thus, on the occasion of a demonstration by individuals detained or injured in incidents with the police, an HB leader denounced their 'repressive attitudes' as 'the PNV's political police' and warned

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that 'Cada vez que un político . . . ordena a sus mercenarios que nos peguen, el pueblo al que están agrediendo está cobrando cada vez legitimidad para actuar cómo y cuándo quiera'.[21] It was understandable, therefore, that when an HB councillor in Vitoria demanded in a debate on social services to be given a list of the names of the members of the city police force, the demand was refused, since the worst could only be assumed to be the reason for the police's identities to be revealed.[22]

The businessman José María Aldaia, head of the transport firm Alditrans has been held since his kidnap by ETA on May 9th 1995, after a sacked employee supplied ETA with details that helped carry out the kidnap. After 70,000 people demonstrated in San Sebastián for his release, a small counter-demonstration was organised by HB, and since that time regular silent vigils and demonstrations by Aldaia's employees and family have been held every week in San Sebastián, including one on the occasion of his 300th day in captivity.[23] Just before that, Jarrai, HB's youth organisation, held a noisy counter-demonstration carrying a banner demanding 'los presos vascos a Euskal Herria, a casa' a reference to the nationalist left's demand for ETA prisoners scattered in gaols all over Spain to be returned to prisons nearer to home. In Vitoria, HB criticised the regular Monday vigil held there on behalf of Aldaia, describing the silent protestors as representatives of 'el fascismo más granado', saying that some of them were armed.[24] The theme of demanding the return of prisoners to Euskadi closely resembles the demands of IRA activists' families for their return to Northern Ireland.

Forcing confrontation

While young people who have no individual political weight carry out street actions on a regular basis, and create frequent opportunities for confrontation with the Basque police, the revolutionary commitment of HB to the radical nationalist strategy brings weightier figures directly into the public eye and creates dilemmas for the authorities where, for example, politicians with immunity from prosecution or part of the judicial system can demonstrate how the system discriminates against them and imposes repression. Thus, when youngsters were caught by the police painting graffiti on a wall and refused to give their names, they were taken to the police station along with others who intervened on their behalf, among them the deputy mayor of Oiartzun, a member of HB. He was accused of obstruction and resistance.[25]

On a grander scale a lawyer sympathiser of HB was the centre of a trial after charges were brought against him that as counsel for ETA prisoners in Madrid he had incited them to carry out attacks on prison governors. There were serious doubts about the status of the tapes recorded during his interview with the prisoners and he spent nearly a year in gaol. An HB member of the Navarra parliament had his rights as a parliamentarian suspended in February 1996 when he was sent to prison having been found guilty of fire-bombing a vehicle being used to construct the Leizarán motorway, bitterly opposed by the left nationalists. Released after serving six months of his sentence in 1994 he was released pending appeal and the long drawn out procedure served to highlight his case as propaganda material for HB.[26]

Provocation of violence by HB leaders

Floren Aoiz, a spokesman for HB, was arrested for contempt of court having refused to appear before a judge who wanted evidence about alleged threats against the 'Delegado del Gobierno' in Pamplona. HB has a policy that none of its members, whom it expects to be arrested, should say anything to a judge. Aoiz's statements to the press had no such restrictions however, and in refusing to comply on principle with legal authorities, HB secures publicity, highlights its grievances and makes propaganda.[27]

During the municipal election campaign in 1995, councils in which coalitions of other parties won a majority – moderate and radical nationalists and socialists –

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were disrupted by verbal and physical violence on the part of HB supporters. Having named as candidates individuals already on charges or in prison for offences, HB used the mayor-naming ceremonies to disrupt proceedings as the elected HB candidates were forced to return to custody. 200 HB supporters threw missiles and caused chaos in the council chamber in San Sebastián, while in the middle of the fray the police attempted to restrain the fights and contain the violence.[28]

New blood radical nationalists

The MNLV's decision to restructure and organise its forces from the youth movement upwards to ensure that new young leaders are given the training to enable them to take over the positions vacated by older activists is well illustrated by the case of Floren Aoiz, mentioned earlier. At 29 years of age he is on the national committee of HB, at 25 was its spokesman and previously leader of Jarrai. He is generally credited with the change of strategy contained in the Oldartzen doctrine of permanent mobilisation and the relegation of negotiation with the government by ETA to a secondary role. There is a certain degree of conflict between KAS and sections of HB over how much emphasis to place on the role of the youth movement. He personifies the harder line and the younger generation, while Idígoras is of the older generation of HB leaders still adapting to the way things have changed.[29]

The 1996 election campaign culminated for HB in a huge meeting held in the Anoeta stadium in San Sebastián where 30,000 people watched a display of ritual flag-burning (of the Spanish and French flags) the assembly of banners demanding the return of prisoners to Euskadi, and the release of imprisoned leaders. This preceded a display of rural sports, dancing and music, celebration of the independence gained in recent times by countries like Namibia and Croatia and encouragement of other nations like Corsica and Chechnya in their independence struggles. The meeting ended with hooded individuals repeatedly urged the assembled crowd to make use of street violence as a 'weapon in the struggle'. A message was relayed to the crowd asking that all present should 'arriesgarse y a emplear todas las armas: las piedras y los carteles, el 'cóctel molotov' y las pancartas, la palabra y el voto'. Entirely conducted in the Basque language, the meeting was punctuated by the entry onto the running track of horses whose riders waved the 'ikurriña' (the Basque flag) and a banner with a black eagle, one of the symbols used by HB. This stood alongside a banner with the ETA symbol of a snake entwined round an axe.[30]

Peace movements against violence

ETA's supporters involved in their daily campaigns of social upheaval, intimidation, and violence have, in deadly and spectacular ways, attracted world attention and press coverage for their activities. What creates a smaller impression on the public mind but carries the support of the vast majority of Basques, is the campaign for peace which is now firmly established in Euskadi. Despite the shouts of 'Fascists, murderers and oppressors' used by the violent nationalists to combat the effects of regular silent demonstrations by the majority of peace marchers, and despite the threats that the marchers' identities will be remembered and used in some way against them in the future, groups protesting against civil insurrection and ETA violence are the hopeful news from the Basque country, their existence bearing out the findings of researchers.

According to surveys and research polls the majority of the younger generation in Euskadi say that HB is the party they would never vote for under any circumstances. The percentage saying this is 36% of 17–24 year olds, a figure 16% up on the 20% who in 1986 answered the same question. Of the same age group, asked who they felt would be more likely to cause social and political upheaval, whether the far right neo-nazis or ETA, over 46% believed it would be ETA.[31] Further opinion polls suggest that among voters aged under 29 in Euskadi, 41.5%

would give their vote to Izquierda Unida, the state-wide left wing party led by the ex-Communist Julio Anguita.[32] These findings support the reality, sometimes masked by the propaganda and confrontational tactics of HB, that the young people of Euskadi are in favour of legality, left wing politics and the achievement of change by peaceful means.

After the general elections, the Gesto por la Paz movement underlined the contradictions of HB and ETA in proposing themselves as the 'alternativa democrática' when their behaviour as an ever-decreasing minority cannot be described as remotely democratic. When a Basque policeman was killed by ETA in March, in the wake of the elections a pacifist group called Denon Artean pointed out that this was ETA's response to the vote of the people, but more importantly, called for ordinary people to show their disgust at the killing and to recognise the responsibility of all to be aware of the responsibility of all Basques in actively searching for peace. Bakea Orain, a civic peace organisation, called for the new government to do everything in its power to prevent and eradicate acts of violence like the assassination of the policeman.

The recent resumption of terrorist acts by ETA throughout Spain after the brief hope of talks following the release of José Antonio Ortega Lara (kidnapped in January 1996) has happened despite the return of 32 ETA prisoners to jails nearer the Basque country.[33]

It seems that, as its civil insurrection campaign has repeatedly shown, ETA's hard-line faction is in control and does not want to lose its core support who see continuing violence as the only way ahead. It is probably too late for this attitude to be impressed in any way by demonstrations for peace. And the government in Madrid seems to concur, having broken off even the informal contacts with ETA maintained over the years by their Socialist predecessors.

Notes

1 Sullivan J., *ETA and Basque Nationalism. The fight for Euskadi 1890–1986*, Routledge, 1988 pp. 163–4.
2 **Ibid.**, pp. 201–205, passim
3 **El País**, 5.3.96
4 **Anuario El País 1995**, pp. 100–101
5 **Anuario El País 1996**, p. 73
6 **Anuario El País 1995**, pp. 72 and 81
7 In Vizcaya, Begoña Galdeano, aged 33, the daughter of a journalist on the newspaper **Egin** assassinated by GAL, gained one seat; in Guipúzcoa, María Jesús Arostegi, aged 68, the mother of José Antonio Lasa, kidnapped and assassinated by GAL, won the other HB seat. **El Correo**, 4.3.96
8 J. M. de Azaola 'El 'cordón' del nacionalismo', **El País**, 26.7.95; 'Un siglo de nacionalismo', **El País**, 30.7.95
9 Carlos Pérez Uralde,'Hace veinte años', **El Correo**, 4.3.96
10 V. Ruíz de Azúa, 'El principio del final de ETA', **Anuario El País 1993**, p. 132
11 'Tomar la calle', **El Correo**, 28.2.96; E. Laraña, 'El movimiento totalitario en el País Vasco' **El País**, 12.6.95; **El País**, 4, 7 and 9 May 1995; 'Santacrucismo urbano', **El País**, 13.7.95
12 **El Correo**, 28.2.96; P Ordaz, 'La paz apaleada'. **El País**, 2.7.95
13 **El Correo**, 28.2.96
14 **El País**, 2.7.95
15 **El Correo**, 23, 26 and 27 February 1996
16 **El País**, 24.2.96
17 **El Correo**, 1.3.96
18 **El País**, 24.2.96; **El Correo**, 25.2.96
19 **El Correo**, 28.2.96
20 **El Correo**, 29.2.96
21 **El Correo**, 29.2.96
22 **El Correo**, 27.2.96
23 **El Correo**, 28.2.96
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25 **El Correo**, 26.2.96
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27 **El Correo**, 23.2.96
28 **El País**, 18.6.96
29 **El Correo**, 23.2.96
30 **El Correo**, 25.2.96
31 J. Elzo, 'La hora de la afirmación democrática' **El País**, 13.7.75
32 **El Correo**, 24.2.96
33 **The Guardian**, 3.7.96

El mundo laboral de los ochenta *Amado Amo* de Rosa Montero

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Según Ian Gibson, los cambios más radicales después de la muerte de Franco se produjeron en los aspectos de la vida que afectaron a las mujeres.[1] Es cierto que el artículo 14 de la Constitución española promulgada en 1978 proclama que: «Los españoles son iguales ante la Ley, sin que pueda prevalecer discriminación alguna por razón de nacimiento, raza, sexo, religión, opinión o cualquier otra condición o circunstancia personal o social».[2] Esta proclamación es aún más destacada, cuando nos demos cuenta del hecho de que, durante la época de Franco, las mujeres no tenían derecho ni a viajar ni aún a votar sin pedir el permiso de su marido o de su padre. De hecho, sólo a partir de la promulgación de la reforma del código civil, comprendida en el Anteproyecto de Ley del 13 de mayo de 1981 obtuvo la mujer española la igualdad legal frente a su marido, debido a su adquisición del derecho a «la administración y disposición de sus bienes y [. . .] el ejercicio de la patria potestad sobre los hijos».[3]

De todas formas, la nueva democracia se apresuró a mejorar la situación legal de sus ciudadanas. Entre las nuevas leyes promulgadas, la denominada ley del divorcio del 7 de julio de 1981 hizo accesible el divorcio a los españoles y reconoció el «desequilibrio» supuesto por la separación o el divorcio con respecto a la esposa (Telo, p. 93). La ley de aborto que se decretó después de una larga lucha el 28 de mayo de 1985 (Gibson, p. 139) puso fin a las leyes discriminatorias promulgadas bajo el régimen franquista.

En el campo educativo, las mujeres también avanzaron ya que, a partir del impulso que supuso la Ley General de Educación, la cual señaló «la escasa participación de las mujeres», tuvieron acceso sin restricción a la enseñanza superior.[4] Entre 1940 cuando las mujeres formaron sólo el 13% de la población estudiantil y 1984 cuando formaron más del 50% en las universidades madrileñas se vió casi una cuadruplicación en la presencia femenina (Gibson, p. 146). El mismo avance se ve señalado por María Dolores Ayllón con respecto a la participación femenina en el bachillerato y la formación profesional:

% mujeres en bachillerato	1960–61	1985–86
	38,8	53,4
% mujeres en F. P.	1970–71	1987–88
	5,1	44,9[5]

Las cifras son ilustrativas de la mayor presencia femenina en la educación no obligatoria después de la época franquista. Ayllón subraya además que el número de mujeres matriculadas en bachillerato en 1985 supera al porcentaje de varones matriculados.[6] Sin embargo la matriculación femenina en las escuelas técnicas sigue siendo escasa (p. 45).

Ayllón considera que el avance educativo es uno de los factores más significativos que resultaron en la mayor presencia laboral de las mujeres. Es cierto que se advirtió un incremento en la presencia laboral de la mujer después de terminar la dictadura franquista. Citando el Fuero del Trabajo que declara en su Punto II: «Se liberaría a la mujer de la fábrica y del taller», Telo demuestra que a la casada la ley «la dejó eliminada del mundo laboral» (p. 84). Antes del ocaso del antiguo régimen, ya se había mejorado la situación laboral de la mujer puesto que «el crecimiento económico español de la mitad del decenio de los sesenta ha hecho posible [. . .] la entrada de la mujer en la vida económica activa».[7] Según Conde y Carballal, la correlación entre el crecimiento económico y los cambios socio-demográficos permitieron que la mujer se planteara la idea de incorporarse al mundo laboral (p. 103). Por cierto se ha destacado un incremento del 2,2% anual en el porcentaje de mujeres activas en España entre 1970 y 1990.[8] La mayor presencia femenina en el terreno laboral provocó cuestiones nuevas en España: ¿Cómo se adapta la unidad familiar para reconocer a las mujeres que trabajan? ¿Qué se espera de una trabajadora en cuanto a su dedicación a la empresa? ¿Cómo se adaptó el mundo laboral para acoger a las trabajadoras? Una respuesta a estos planteamientos fue dada por una novela de finales de los ochenta, *Amado Amo* de Rosa Montero.[9]

La perspectiva novelística

Consideraremos por lo tanto el mundo laboral desde el punto de vista de una española, la autora Rosa Montero. En una de sus primeras novelas, *Crónica del Desamor,* Montero ya había tratado el mundo laboral, un mundo que bien conocía, es decir el mundo del periodismo.[10] Montero era periodista de *El País* y la novela, aunque no es autobiográfica, sí que tiene rasgos autobiográficos. En realidad *Crónica* es mucho más didáctica y menos acertada como novela que *Amado Amo*. La novela representa la expresión literaria de una experiencia intensamente vivida, la experiencia de una mujer trabajadora. Tanto como entrevistas hechas para la prensa, esta novela contiene una entrevista disfrazada con la autora, representante de las mujeres de los años 80. Las respuestas concedidas en la entrevista se entrevén poco a poco a través de un análisis de la novela.

Analizaremos a continuación la novela como expresión de las experiencias laborales femeninas, tema que fascina a Montero. Ya lo había tratado en *Crónica del desamor* cuya protagonista, Ana, narra sus experiencias y las comenta. A diferencia de *Crónica del desamor, Amado Amo* no tiene protagonista femenino. En este respecto difiere de *Crónica del desamor* que describe las experiencias femeninas por medio de una voz narrativa femenina. *Crónica del desamor* narra la vida de Ana, una madre soltera: la lucha por salir a la hora debida por la mañana porque la protagonista tiene que llevar al niño al colegio o el desprecio de los colegas cuando tiene que traerle al niño a la oficina por la tarde. En *Amado Amo* al contrario casi no existe un punto de vista femenino. La mayoría de los acontecimientos son vistos por los ojos de César, en cuyos comentarios consiste la voz narrativa principal. Por los ojos de César nos enteramos de la inseguridad de los empleados de la Golden Line, del éxito o del fracaso de cada uno y de la intriga que invade todos los aspectos de la firma, y de César, débil y agotado, recibimos una interpretación de lo que ocurre. Se debe añadir además que, a diferencia de la novela anterior, *Amado Amo* incluye pocos personajes femeninos. Si clasificamos a Montero de novelista feminista en el sentido más amplio de la palabra, podemos preguntarnos por qué desempeñan las mujeres un papel tan mínimo en la novela. ¿Qué pretende hacer Montero?

Antes de decidirnos sobre esta cuestión fundamental, vamos a considerar las características de algunos de los pocos personajes femeninos para determinar su importancia en el marco narrativo y después intentaremos vislumbrar la intención implícita de la novelista. El personaje que más importancia tiene en conexión con el mundo laboral es Paula, empleada de la Golden Line y amante de César. Sin embargo no tenemos una representación plena de la psicología de Paula, lo que le separa de los personajes femeninos en otras novelas en el sentido de todo lo que sabemos de su carácter y sus palabras está filtrado por César. Observamos a esta mujer por medio de los ojos de un narrador poco dispuesto a describirle de una manera positiva o incluso imparcial, aunque sea su amante. De su trabajo sabemos muy poco. Sólo le oímos hablar por medio de César, aunque de vez en cuando algún grito de impotencia y de rabia se percibe entre las reflexiones de César.[11] Al parecer el método de filtración de la voz femenina empleado en esta novela es una manera concreta de demostrar la falta de voz o de representación de las mujeres en la vida pública o política.

La novela también demuestra el tópico de la mujer fiel, ama de casa y apoyo de su hombre. Hay varios ejemplos de mujer-apoyo en *Amado Amo* pero la más destacada es Tessa, mujer de Nacho y fiel reflejo femenino de su marido. Andaluza con «una melena de oro auténtico» (p. 50) es aristócrata, conviene de una manera perfecta a Nacho, noble también. La importancia de Tessa para César es que representa el éxito personal de Nacho. En comparación, a César le duele que ninguna mujer haya querido tener hijo suyo y es claro que la falta de mujer rubia le distancia del aspecto social de las reuniones familiares y subraya su aislamiento de los otros ejecutivos. Es notable que también la mujer de Matías se destaque por su diferencia a las demás:

> «Se daba cuenta de que todas eran rubias. Las mujeres de los directivos de los jefes. Los primeros bancos eran un maizal. Rubia teñida y atómica la de Miguel, rubia teñida y anémica la de Quesada, rubia natural y atlética la de Morton, fofamente rubia la de Smith, espléndida rubia de oro la de Nacho: o sea Tessa. En medio de semejante mar de espigas, la ex-mujer de Matías, melena lacia y negra, traje negro, parecía un cuervo en un trigal» (p. 123)

Se nota además que las rubias no son iguales y que las mejores son precisamente las mujeres de Nacho, de Smith y de Morton, los más importantes de la firma. Ni Quesada ni Miguel domina perfectamente el poder maquiavélico (César les ha visto llorar después de cometer un acto tajante) y su rechazo momentáneo del corporatismo parece exteriorizarse en el color del pelo de su mujer.

No sólo se destaca la mujer de Matías «un cuervo» como le denomina César, sino que la mujer inexistente de César brilla por su ausencia. Como no está casado, no puede ajuntar su posesión a las demás y se diferencia César otra vez de los otros directores. Además él lo reconoce con rencor. No puede asistir a las cenas sociales y burguesas en casa de los compañeros de la oficina. Rencoroso, César admite que «ninguna mujer quiso nunca dejarse embarazar con su semilla» (p. 23). En primer lugar ve la posesión de una mujer de pelo rubio como su pasaporte al mundo social de los demás ejecutivos. En segundo lugar tiene una visión ideológica de los hijos que podía tener con ella. En tercer lugar a causa de la falta de hijos César nos hace un comentario sobre la maternidad. Según César la maternidad, «esta dictadura de lo maternal» (p. 23), este poder vital, es el único poder poseído por las mujeres. Es cierto que César se siente humillado por su falta de control, y la autora introduce una nueva voz narrativa que describe a César arrebujado entre las sábanas (p. 23).

La invisibilidad de las mujeres

Vinculado con la impotencia sufrida por las mujeres, se halla otro tema importante que Montero quiere subrayar. Este tema es el de la poca visibilidad de las mujeres.

Por siguiente, además de invisibilizar a las mujeres, la novelista no incluye ninguna mujer potente en la novela. Entre los empleados sólo se destacan Paula y Conchita, la antigua secretaria de Matías. Ninguna de las dos tiene la menor importancia en la Golden Line. Ni Conchita ni Paula tiene el menor acceso al poder e incluso son consideradas por la dirección como fracasadas. Sabemos que Paula está categorizada por Morton de «una chica muy simpática pero no es una lumbrera» (p. 37). Conchita, por su cargo de secretaria y por su asociación con Matías, se ve categorizada por César de: «la fiel secretaria de Matías de modo que cuando su jefe cayó en desgracia ella le siguió al abismo» (p. 72). De hecho esta invisibilidad de la mujer-empleada es un recurso literario muy poderoso ya que se ha empleado a propósito para constituir una demostración novelística de la invisibilidad que aun en los años noventa no permite que las mujeres tengan voz en el mundo laboral. Es una invisibilidad que surge por un lado de la poca presencia femenina en el mundo laboral de la Golden Line y a la vez del poco caso que se hace de una de las pocas representantes, Paula. Pocas mujeres y muy poca influencia sobre la firma: este es el panorama que Montero demuestra al lector por medio de la novela. Otra vez la novela refleja la situación actual y Montero no utiliza la novela como vehículo para discursos feministas sobre el tema como había hecho en la novela anterior.

En este caso la firma representa en microcosmos lo que Montero considera la dificultad principal de la trabajadora: su incapacidad de obtener lo que desea y requiere en el ámbito laboral. El método que emplea la autora para demostrar el problema, es una arraigación de la poca presencia femenina a la construcción intrínsica de la novela, es decir la subyugación de la voz femenina a la voz narradora masculina. Sus novelas anteriores optan por una discusión polémica de la cuestión mientras que *Amado Amo* procede de una manera más sutil.

Como vía de ejemplo podemos citar el tema de la falta de oportunidades de promoción para Paula. Este tema se había tratado anteriormente en *Crónica del desamor* donde surge una escena en la cual Ana fue a su jefe para pedirle la posibilidad de incorporarse a tiempo completo en la firma. Como madre-soltera quería tener un puesto fijo pero no se lo concedió. Por consiguiente, tanto Ana como Paula se ven negadas la promoción. ¿Qué sabemos de las oportunidades de Paula entonces? Montero nos dice claramente que Paula es la «única persona proveniente de la antigua agencia que jamás había sido ascendida, que [. . .] promocionaban a gente incomparablemente más inepta, que [. . .] nunca le daban una oportunidad, que [. . .] se apropiaban de sus ideas» (p. 63). Sin embargo, sabemos de la boca de César que él no considera que el caso de Paula sea tan injusto: «Porque el que Paula no fuera ascendida no era una injusticia tan enorme. las mujeres carecían de ambición» (p. 64). La aserción tan carente de perspicacia de la parte de narrador tiene dos objetivos.

El primero proviene de la técnica novelística puesto que la novelista quiere socavar el valor de la voz narrativa. El segundo es una demostración objetiva de la situación con la cual la mujer se enfrenta. Montero deja que hable su protagonista sin comentario pero entendemos que lo que pretende es demostrar la racionalización ejecutiva que no promociona a las mujeres, la cual provoca la carestía de mujeres a los niveles más altos de la dirección.

De hecho las cifras nacionales reflejan el aspecto verídico de esta preocupación de Montero. Aunque en su artículo de *Cambio 16* del 19 de diciembre de 1994, Encarnación Valenzuela proclama que «las españolas de hoy son "el sexo fuerte"» (p. 22), las cifras citadas en su reportaje demuestran el camino muy largo que tienen que recorrer las mujeres antes de llegar a la igualdad:

Mujeres en los altos cargos de la administración

Miembros del gobierno	1982 5,56	1993 16,67
Secretarias del Estado	1982 0	1993 14,29
Subsecretarias del Estado	1982 0	1993 5,36
Gobierno civil y delegación del Gobierno[12]	1982 6,45	1993 9,09

Se nota fácilmente con referencia al mundo político que, aunque hayan avanzado las mujeres en cuanto a la ocupación de puestos de mando, todavía no logran ocupar el porcentaje representativo de su presencia electoral. Se ve que la cifra para las mujeres-miembros del Gobierno ha triplicado en unos 10 años desde 1982. También hay 14 veces más mujeres-secretarias del Estado puesto que en 1982 no había ninguna. El Consejo de ministros de Aznar representa otro avance para las ministras ya que actualmente llevan cuatro carpetas gubernamentales.[13]

Estos ejemplos se multiplican fácilmente y son equiparadas en cualquier faceta de la vida laboral. Debemos notar sin embargo que aunque estos incrementos en la representación femenina son sorprendentes de hecho la cifra representativa debería rozar en un 50 por ciento de la población. Cristina Alberdi, en una entrevista dada a

Cambio 16, ha señalado que «las reglas del juego [. . .] son masculinos», añadiendo que aunque esto poco a poco está cambiando, «no cambiará del todo hasta el día en que [. . .] la democracia paritaria exija que en el Parlamento ningún sexo esté representado en el más de un 60 por ciento».[14]

Como indica Catherine Davies «the undeniable improvement of women's situation had defused the whole feminist issue» mientras que «the policies of the socialist Government which had been so promising, had fallen short of many women's expectations».[15] Montero, sensible a los avances hechos durante los años de la democracia, sin embargo está consciente de la injusticia que todavía existe y quiere señalar en la novela la necesidad de evitar la satisfacción.

La sexualización de la mujer

Otro tópico unido a la injusticia es la sexualizacón de la mujer. En la novela Paula representa el aspecto sexual de las relaciones laborales puesto que es amante de César y sospecha César que ya es amante de su rival, Nacho. El narrador cuenta como Paula había sido amante de César durante un cierto período sin tener derecho a traer sus efectos al piso: «en los cinco años que llevaban juntos Paula tan sólo había conquistado el derecho a traerse un cepillo de dientes» (p. 116). Por lo tanto es fácil de concluir que su falta de poder en el ámbito laboral se replica en el ámbito afectivo. Se nota también que César le trata de una manera egoísta: le llama sólo cuando está deprimido y cuando necesita compañía femenina (p. 31). Sólo cuando César llama a Paula, como solía hacer para que saliera con él, y encuentra que no está en casa, se da cuenta de que debe cuidarla un poco más: «Si Paula le dejara, no habría nadie en el mundo que se preocupara por él» (p. 117). No quiere perderla no porque le aprecia sino porque no le apetece estar solo.

La faceta sexual que acompaña la presencia de Paula surge de nuevo al momento de querer apoderarse ésta de su destino laboral. Es destacante que, al llegar Paula a la casa de César, preocupada por un asunto laboral, que su amante, el narrador, vea lo que ocurre en términos sexuales. Ella se niega a hacer el amor porque está ocupada por un asunto laboral: quiere pasar los detalles de las normas de la Golden Line al periódico. La escena es totalmente visual. Se ve a Paula dando «zancadas por la habitación con la mirada centelleante» (p. 173) mientras que César sólo puede pensar en sus deseos sexuales y le dice: «"Olvídate de todo eso y ven a la cama"» (p. 172). César interpreta todo desde el punto de vista sexual; él es ofendido por el hecho de que ella no responde sexualmente a sus proposiciones de acostarse con él porque cree que ella ya no le quiere. Paranoico, este hecho confirma lo que ha sospechado, que Paula quiere a Nacho. Le acusa a Paula de ser amante de Nacho y ella se ríe a carcajadas. Durante la fiesta en casa de Nacho, César ya había observado a Paula e interpretado a su manera la falta de conversación entre Nacho y Paula. «Ahora Nacho y Paula se habían callado» (p. 65). César observa a su amante, Paula, y viendo que habla con Nacho, que le mira, saca todas las peores conclusiones debido a sus propios celos. Exclama: «¡Deberían prohibir que la gente se contemplara así, tan impúdicamente enfrente de todos» (p. 65). Así el protagonista interpreta las acciones de dos personas a una fiesta, viendo en sus miradas el esbozo de una relación amorosa.

Esta fiesta ha sido la ocasión de reflexionar sobre las actividades traidoras de Nacho en las cuales ya se ve implicada la inocente Paula. Es significativo que este supuesto «delito» contribuya a la despedida de Paula al final de la novela. Esta visión sexual de las acciones de Paula le convence a César de que Paula le había traicionado antes. Desde este punto de vista es lógico delatarle a Paula al final de la novela. La impresión que tuvo durante la fiesta es confirmada tanto por la ausencia de Paula de casa cuando le llama de noche como por el rehuso de Paula cuando viene a su casa. Las últimas palabras de la novela remontan a la escena en casa de Nacho: «A fin de cuentas, Paula me traicionó antes» (p. 204).

De esta forma lo que pretende hacer Montero es demostrar uno de los problemas gravísimos con los cuales deben enfrentarse las mujeres en el ámbito laboral: es decir la interpretación sexual de cualquier acción inocente. El narrador, masculino, aquí representa a todos los hombres en su reacción al rehuso de Paula. El punto clave es que Montero no se limita a la polémica feminista acerca de la existencia de la sexualización de la empleada como en *Crónica del desamor* sino que demuestra su existencia como uno de los ejes de la novela.

La mujer – víctima del sistema

El último tema que quiero destacar en esta segunda parte del estudio es la de la mujer-víctima del sistema que también consideraré apoyándome en los acontecimientos que ocurren con respecto a Paula. Ya hemos visto que Paula parece muy emocionada cuando visita a César para obtener una copia de las normas de la firma. Está llena de energía. Por una vez toma control de su vida laboral. Montero demuestra su liberalización, su toma del control, dejándole entreoir por una de las pocas veces, dejándole hablar casi directamente sin imponer el filtro habitual por los pensamientos de César. Grita: «Déjame, nunca me has tomado en serio cuando se trata de hablar de mi trabajo» (p. 172).

Desgraciadamente al iniciar unos trámites para denunciar los abusos e injusticias del poder de la empresa, Paula inicia su propia desgracia. Se había distanciado de César y él le hunde a fin de obtener su convocatorio para la convención. De esta forma Montero quiso destacar en su novela que las mujeres son las mayores víctimas del sistema.

Hemos examinado el escaso protagonismo femenino, la invisibilidad de las mujeres, la falta de voz femenina y el modo de ver representadas las ideas propuestas por las mujeres en la vida pública. También hemos considerado la mujer sexualizada y la mujer-objeto, temas que se entrevén a través del monólogo interior de la voz narrativa principal. Las últimas páginas de la novela demuestran como la mujer se convierte en víctima del sistema ante la solidaridad masculina.

Es cierto que la novela requiere una lectura cuidadosa. Debemos darnos cuenta de que la perspectiva desde la cual vemos los acontecimientos y por la cual oímos comentarios sobre la narrativa es falsificada y por lo tanto requiere una cierta reconstrucción de sus temas de parte del lector. Podemos vislumbrar unas conclusiones intuitivas acerca del objetivo de Montero al diseñar su novela de esta forma: la novela procede por la vía de demostración más bien que por la vía polémica. Por esta vía la novelista nos ofrece una exposición de la existencia de la discriminación y de la falta de oportunidades para la mujer española a pesar de los avances que se han hecho en la España de los 80. Por lo tanto la lectura de la novela implica una actitud creativa de parte del lector para subvertir las opiniones del narrador principal. El lector tiene que entrever la realidad a pesar de lo que cuenta César: él que se cree víctima pero que está dispuesto a victimizar a los demás: él que se cree traicionado y traiciona a los demás, él que finge solidaridad con Pepe y los otros desgraciados pero que al final se pone al lado de los directivos para asegurarse de su invitación a la convención anual.

Esta novela entonces puede llamarse el estudio de la subversividad. Requiere que el lector refleje para recrear otro sistema basado en la solidaridad, la justicia y la recompensa del valor. En estos temas se reanudan todos los elementos de la novela recreando un tema básico: la experiencia femenina del mundo laboral. En las novelas anteriores se discutía abiertamente este tema. En esta novela hay que avanzar a tientas. El lector tiene un papel activo en la reconstrucción y la defiltración de la voz femenina.

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Promoting educational opportunity and the application of knowledge

Adolescent Europe

Michael Evans University of Cambridge

This article is a comparative analysis of Spanish and English pupils' views on their European identity.

> ¡Europa! Esta noción primitiva e inmediatamente geográfica nos la han convertido por arte mágico en una categoría casi metafísica. ¿Quién sabe hoy ya, en España por lo menos, lo que es Europa? Yo sólo sé que es un chibolete. Y cuando me pongo a escudriñar lo que llaman Europa nuestros europeizantes, paréceme a las veces que queda fuera de ella mucho de lo periférico – España desde luego, Inglaterra, Italia, Escandinavia, Rusia . . . – y que se reduce a lo central, a Franco-Alemania con sus anejos y dependencias.[1]

It might seem perverse to begin an article on the promotion of European awareness in schools with this trenchant quotation from Miguel de Unamuno written in 1912. Of course, so much has happened since, not least the two world wars in which Europeans have been pitted against one another at the cost of millions of lives. The Soviet Union has come and gone. More recently, the creation of the European Union has led to boundaries dissolving and identities blurring. The reality of political and economic integration within Europe impinges on many aspects of life in the 'peripheral' countries Unamuno alluded to (with the exception of Russia). But how far have perceptions of Europe altered? Does the term 'Europe' signify more than its geographical definition in the minds of young Europeans today? What are the predominant sources of influence on pupils' perceptions of Europe and how do they see their future within it? And what is to be done to ensure that the term 'Europe' becomes more than a shibboleth ('chibolete') denoting either allegiance to or exclusion from a closed society?

What follows is an exploration of these questions through a comparative analysis of the views of pupils in Spain and England as expressed in a research study carried out in the spring of 1994. The findings are part of a larger survey of 1337 pupils in six European countries conducted by the CRMLE research team.[2] In this article, however, I shall confine myself to evaluating the Spanish responses to the questionnaire which was administered in three Spanish state secondary schools located in Granada, Oviedo and Unamuno's Salamanca, involving a total of 170 14–16 year old pupils. Where appropriate, I shall compare the Spanish responses with those of 554 pupils in 10 English schools surveyed at the same time. A relatively small sample such as this does not, of course, entitle me to make sweeping generalisations about the representative nature of the opinions expressed. Yet the patterns in the responses are worth noting and invite interpretation. There is plenty of room for further studies of this kind in order to obtain a better understanding of the way adolescents think about issues of identity and citizenship.

The European dimension

In May 1988, the council of European ministers of education agreed on a resolution to promote the European dimension in education in all member states. The objectives included strengthening in young people 'a sense of European identity'; preparing them 'to take part in the economic and social development of the Community and in making concrete progress toward European Union'; making them 'aware of the advantages [. . .] and challenges the Community represents'; and improving their knowledge of the Community and its Member states in their historical, cultural, economic and social aspects'.[3] The 1988 resolution was certainly not the first to outline this range of objectives, but its significance is that it called on member states to respond with details of a policy on how they planned to incorporate the European dimension in their schools.

The timing of the resolution clearly played some part in the degree to which individual governments could respond in a practical way to the stated aims. In England and Wales, the new National Curriculum had just been introduced, with reference to the European dimension relegated to the relative periphery of a subtopic within the cross-curricular theme of 'Education for citizenship'. In Spain, which joined the European Union in 1986, the resolution coincided more fortuitously with the introduction of the new educational reform known as LOGSE (Ley Orgánica de Ordenación General del Sistema Educativo). As a result the new national curriculum which in 1996/97 has reached the cohort of pupils in their fourth year of secondary schooling, embraces the spirit of the European dimension more enthusiastically. The preamble sets the whole curriculum within a European framework: 'La nuestra es una sociedad en acelerado proceso de modernización que camina hacia un horizonte común para Europa'.[4] More specifically, the 'European' measures of the reform include the study of the first foreign language by all pupils at the age of 8 and a second foreign language at the age of 12. The social science, geography and history syllabuses are also, at lower secondary level, firmly set within a European context and the prescribed topic of 'el mundo actual' states the desired aim of focusing on the political and administrative organisation of Spain and the institutions of the European Community. In other words, as well as more general encouragement of school exchanges and other forms of international contact, the new system endorses the formal inscription of the European dimension within the academic curriculum. However, this European emphasis can also be found in the pre-LOGSE curriculum. For instance, the topics studied in the geography and history syllabuses on the BUP course (Bachillerato Unificado y Polivalente), the academic stream under the old system, are set within a European context. In England and Wales, by contrast, the promotion of European awareness is usually left to modern languages departments and school participation in exchanges and multilateral projects organised through the Central Bureau.

The pupils' views

Whatever the strengths of different national approaches, the success of implementing official policy on this issue must surely depend to some extent on how pupils view the idea of Europe, and on the developmental and social factors likely to influence their response to it. If teachers and politicians are to develop the European dimension further, then some knowledge on their part of how youngsters now perceive the idea and its ramifications would seem to provide a useful starting-point.

A significant majority of the Spanish pupils in the survey thought that they were not well informed about Europe (65.5%). Only 2 pupils out of the 171 surveyed said they were very well informed, and only 28% felt well informed. The validity of this admission of lack of knowledge is supported by the relatively low score achieved by the Spanish pupils on a True or False quiz on European issues which was appended to the questionnaire. On both these points there was little difference between the three Spanish schools.

What they did learn about Europe in the curriculum, the Spanish pupils identified as having been transmitted mainly in history lessons (44% said that most of their knowledge about Europe came from this subject), foreign languages (33.9%), and geography (31.6%). Other subjects, such as science scored very low: 38.6% of the Spanish pupils and 62.5% of the English pupils surveyed said that they had gained no knowledge at all about Europe from the subject. The main difference here with the English responses is that significantly fewer English pupils saw their history lessons as a source of information about Europe. Only 14.8% of English pupils thought they learned a lot about Europe in history lessons. A worrying 28.8% said they had learned nothing about Europe through this subject. It is tempting to infer from this that the inherent difference of approach in teaching history in schools in England (where the emphasis is on research and interpretative skills as well as on national and international conflict) as compared with the approach in most other European countries (where more emphasis is given to the present day relevance of the issues studied) is responsible for this divergence. It can, of course, be argued that pupils may well be learning about Europe, or any other topic for that matter, without them consciously recognising the fact. They are not always the most reliable informants of what goes on in lessons or of teachers' objectives. Nevertheless, looking at the various versions of the English national curriculum orders confirms the overall pupil view, since they contain no reference at all to the creation of the different European institutions or a fortiori to Britain's membership of the EU. It is not even included in the list of suggested related topics to be studied at KS3 in the core unit entitled 'The Twentieth-Century World'.

If planned and conducted carefully, school trips and exchanges can provide a direct and vivid 'feel' for the actuality of other European countries, as well as the reality of movement within Europe, in a way which it is difficult to simulate back home in the classroom. However, almost half of the Spanish pupils surveyed had not travelled within Europe, as opposed to 26.1% of the English sample. Many of those who said they had been to another European country had not been further than Portugal or Andorra. The Spanish schools' role in European travel seems to have been negligible. 80.1% of the pupils had not travelled within Europe with their school, as opposed to 40.8% of the English sample.

Despite or perhaps because of this perceived lack of contact and information, the overwhelming majority of the Spanish pupils said they wanted to learn more about Europe (Oviedo 74.1%, Salamanca 88.3%, Granada 88.4%). However the different ways in which the youngsters represent the idea of Europe in their mind can be gleaned from the reasons they gave as to why they wanted to learn more. In general, the Spanish responses covered a wider range of categories of interest than the English ones did. Many expressed a sense of *belonging* ('vivo en Europa', 'es mi continente', 'yo pertenezco a Europa', 'soy europea'). For some this feeling was shaded by a concern for the *future* ('formo parte de ella como española y me interesa mi futuro en ella'). In some cases this concern reflected a more sophisticated awareness of issues of *citizenship and politics* ('así podría entender mejor los problemas', 'sería interesante saber en qué situación política y social está tu continente').

More predictably perhaps, many pupils (both Spanish and English) expressed a more dispassionate interest in Europe, focusing either on *cultural differences, customs* or *travel*. The view here, whilst conveying a genuine interest, is less integrationist and stresses the otherness of different nations within Europe. This type of interest was very dominant in the English responses. Travel, holidays and business featured prominently, though not exclusively, in the English reasoning as expressed in the following quote: 'Because it's near to England to go on holiday, so you would want to find out about how Europeans live so you could fit in when you visit'. Clearly, some of our youngsters think that England is *near* Europe but that it is not *part* of Europe.

Identity

When asked if they thought of themselves as European, the pupils responded in the following way:

Thought of themselves as European	England	Spain
Not at all	39.8%	6.4%
Only partly	41.6%	25.1%
Yes, totally	18.6%	68.4%

The negative English responses cannot be explained away by pointing to the likely ethnic diversity of the sample. Even when the Afro-Caribbean, Asian and other ethnic minority responses are set aside, still only 21.5% of the English pupils considered themselves totally European. This expression of allegiance, or lack of it, can be contrasted with the pupils' views on their national identity.

Thought of themselves as British/Spanish	England	Spain
Not at all	4%	1.8%
Only partly	25.7%	5.3%
Yes, totally	70.3%	93%

Several questions arise from this data. Firstly, the English pupils are not as near-unanimous in their adherence to national identity as are their Spanish counterparts. This revelation might seem at first surprising given the recent developments in regional autonomy in Spain (it would be interesting to compare these findings with similar surveys of Basque and Catalan pupils). Conversely, one might ask why it is that almost 30% of the English sample did not consider themselves totally British. Could it be that there is a greater sense of alienation in the younger generation in the UK? Or has the concept of collective identity amongst the young been watered down by the reality of the multi-cultural society in which we live and which some would argue serves as the dominant ethos in most nondenominational schools today?

A second, related question arises from the fact that for many pupils, particularly those in our Spanish sample, there seems to be no inherent contradiction in being 'totally' Spanish and European. I suspect that, had they been asked, they would also have said they felt 'totally' Andalusian, Asturian or Castilian. One reason for this may be that what is being expressed here is an affective allegiance in which the difference between 'partly' and 'totally' is one of degree of feeling rather than one that is measured in terms of ethnic or cultural derivation. If that is the case, then this would seem a healthy sign in the promotion of a pluralist, inclusive vision of Europe.

The difference between the two national samples in terms of global identification with Europe is not, however, repeated in the pupils' responses to questions about whether specific socio-economic issues should be dealt with by national government or by the European Community. Here the Spanish and English pupils expressed very similar views. A majority of both nationalities agree that national government should deal with the issues of employment, pollution, health education, crime, the family, and justice and that the European Community should decide on matters of equal opportunities, race, Bosnia, and the Third World. The English pupils also thought, by a small majority, that drugs and terrorism should be a matter for Europe, and the Spanish thought defence was. In sum, international affairs were seen as European and social affairs as national. One should not, however, assume from this that the youngsters allocate the international issues to Europe because they are less important in their eyes than the pressing socio-economic issues of, for instance, employment and crime. When asked to place a list of issues into an order of priority, the most popular choice for top priority was 'Peace'.

But what are the main sources of influence on pupils' attitudes to Europe? It seems likely that to some extent youngsters mirror the views of adults in their country. Whilst the process of adolescence may be one of pulling away from one's own parents, on a more ideological social plane the older generation continues to hold some influence. This can be inferred from a Eurobarometer survey conducted in 1995 which showed that 31% of UK adults saw themselves 'in the near future' as 'national and European', compared with 49% of Spanish respondents. Parental influence may play a part in this transference of attitudes, but there is evidence that the media also plays a major role. Whilst overall the pupils in our survey seemed to be conscious of the media as a source of information about Europe, there was a difference on this between the Spanish and English responses: 67.5% of the Spanish pupils thought they gained most or all of their knowledge about Europe from the media as opposed to 44.3% of the English sample. An interesting reverse finding emerged when the pupils were asked how much information about Europe they had obtained from school: 48.1% of the English pupils said most or all, as opposed to only 17.9% of the Spanish pupils. The percentages across the three Spanish schools were virtually identical in both cases. If accurate, this finding surely poses an urgent question about the discrepancy between policy and reception. Why is it that despite the more formal inclusion of the European dimension in the Spanish curriculum (even at pre-LOGSE stage) did so few of them see the school as a prime source of information?

The identity of teenagers' sources of information about Europe must surely be important since it is likely to shape the definition of the idea of Europe being presented to the younger generation. Almost a century after Unamuno's exclamation, there is a danger that a host of unaccountable 'magicians' might turn the notion of Europe into a confusing, if not vacuous, concept which has little relevance for young Europeans. The evidence so far is that this has not yet happened but the way to ensure that youngsters engage with the topic is to link learning about Europe with the development of citizenship awareness and with discussion of socio-political issues in schools. However, thinking about the implementation of the European dimension in education, in both England and Spain, remains at the moment at an adolescent stage.[5]

Notes

1. Miguel de Unamuno (1937) *Del sentimiento trágico de la vida*, Madrid: Austral, p. 222.
2. Anne Convery, Michael Evans, Simon Green, Ernesto Macaro and Janet Mellor (forthcoming) *Pupils' perceptions of Europe: identity and education*, London, Cassell.
3. Resolution of the Council and the Ministers of Education Meeting within the Council on the European Dimension in Education (24 May 1988), 88/C 177/02.
4. Ministerio de Educación y Ciencia *Ley orgánica de ordenación general del sistema educativo* (1990), p. 8.
5. I am very grateful for the following people who helped organise the survey of pupils at the Spanish schools in the cities mentioned: Anonieta Borrás Marcos, Anunciación Quintero Gallego, Antonia Ruiz Esturla, and Janet Saddler.

Spain - Visits and Exchanges

Would you like to take your pupils to Spain but do not have enough to create a viable party? You could join a group from other schools who go regularly in the February half-term holiday by air to the Costa Blanca or by coach to the Costa Brava. Alternatively, you could go by air at other times to Barcelona, other cities or the coast.

Travel can also be arranged economically for exchange groups.

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Actividades de dramatización para adultos

Almudena Sánchez-Villén
International House, Londres

Based on a workshop given at Language World Conference, Exeter 1996

> Drama: (. . .) 4. Fig. Suceso de la vida real, capaz de interesar y conmover vivamente.
>
> *Diccionario R.A.E.*

1. ¿Qué es drama?

Como todos los días salgo de casa con prisa. Esta vez tengo que intercambiar un par de frases con el vecino que insiste en hacer un comentario completo del cambio climático que nos acecha. Me deshago de él y una tierna anciana me pregunta dónde está la tienda de licores más cercana. Pierdo el autobús mientras muevo las manos señalando todas las que conozco. Llego a la escuela y uno de los profesores me espera emboscado en el corredor. Tiene un grupo difícil. Nos sentamos y lo hablamos. Treinta minutos. ¡La reunión! Llego, me presento. Presento a otros. Los dirijo a la mesa de las bebidas. . .

Todo esto en menos de dos horas: he sido vecina reticente, he dado direcciones en la calle, he actuado como asesora con el profesor para pasar inmediatamente a la danza social de las presentaciones en una reunión bastante formal. Cuatro papeles fundamentalmente diferentes pero no incompatibles entre sí; se trata del mismo personaje reaccionando de acuerdo con la situación en que se encuentra y usando todos los recursos posibles para sintonizar con esa situación: gestos, entonación, registro. . .

Y eso es drama; o mejor dicho, actividades de dramatización.

Nuestros alumnos no son ajenos a este drama cotidiano pero no tienen la suficiente práctica dramática en el idioma que estudian; les faltan recursos y, lo que es peor, les falta confianza. La respuesta a este problema la han dado ya muchos profesores: convertir el aula en un gran teatro del mundo, en el que las mesas y las sillas dejan de ser lo que son y los individuos crean su personaje y lo representan, improvisando y usando los gestos, el cuerpo y la voz para existir. Y todo esto tan sofisticado se consigue incluyendo «actividad es de dramatización» en nuestro plan de clase, atribuyéndoles tanta importancia como a la lectura de un texto, o el contraste entre dos tiempos verbales.

2. Tipos de actividad de dramatización.

Si un alumno pretende ser el agente de viajes que, con un horario de trenes en mano intenta vender un billete al alumno-cliente, estamos haciendo uso del formato de *role play* como vehículo para realizar nuestra actividad dramática. Ambos alumnos saben la situación en la que se encuentran y pueden esperar un tipo de lenguaje bastante previsible en este caso: ¿a qué hora sale? No, no me va bien. ¿Hay alguno más temprano?. . .

Ahora bien, si el alumno sólo sabe dos o tres rasgos de su «personaje» y a partir de ahí todo depende de su particular interpretación del mismo, nos encontramos ante lo que muchos autores denominan «improvisación».

Ejemplo: La clase se divide en dos grandes grupos A y B. A cada grupo se les da su papel y empiezan a circular por la clase. Cuando el profesor lo indica, A comienza la improvisación:

El alumno A necesita encontrar una farmacia y está muy nervioso. B está muy contento, eufórico más bien. La improvisación empieza y A pregunta a B por la farmacia. A partir de ahí todo dependerá de las interpretaciones personales y únicas de estos dos alumnos. Después de tres o cuatro minutos se les da otra instrucción:

«Seguid caminando; tenéis que hacer lo mismo pero esta vez A está enamorado y B tiene miedo de algo». Y así un par de veces más, variando el papel y el estado de ánimo. Se trata pues de improvisar con un mínimo de información dada por el profe.

Otro tipo de actividad dramática es lo que autores anglosajones denominan «simulation». Se trata de una actividad mucho más extensa en la que el *role play* es sólo uno de sus componentes. Estas actividades suelen ser largas (¡algunas pueden durar semanas!) e implican que los alumnos tienen que solucionar un problema a través del análisis de diagramas, mapas, documentos, artículos, etc. Cada alumno tiene asignado un rol desde el cual defenderá su postura o buscará soluciones. Exigen un dominio del idioma estudiado bastanto alto y su diseño es muy elaborado.

Como se habrá observado todas estos tipos de actividades de representación no son sino variaciones alrededor de lo que podemos considerar la actividad dramática por excelencia, el *role play*. Un *role play* muy elaborado y extenso deriva en simulación y, por el contrario, cuando los alumnos son dueños de «recrear» el personaje en una situación más imprevisible nos encontramos con la improvisación. Pero también podemos usar la mímica como vehículo de interpretación dramática: es el ejemplo del cliente del hotel que se queda ronco y tiene que explicar al gerente las carencias de su habitación para conseguir que alguien suba a solucionarlo. O los alumnos usando sus cuerpos para representar letras del alfabeto; o los alumnos representan acciones para provocar respuestas como «estás nadando», «estás abriendo una lata de sardinas», etc.

En este último caso, puede verse que el objetivo linguístico a practicar es la estructura «estar + gerundio». Por el contrario, en los otros ejemplos mencionados anteriormente la gama de lenguaje que los alumnos tienen que usar es mucho más amplia e indefinida.

3. ¿Para qué usamos las actividades de dramatización?

Como ya se mencionó anteriormente, estas actividades nos ayudan a superar las limitaciones del aula. El alumno puede pretender ser alguien que no es en un lugar y situación imaginarios. A ciertos alumnos les puede así resultar más fácil expresarse, con la protección que la «máscara» del rol les ofrece. Pero esta no es la única razón:

1. Con estas actividades se ayuda al alumno a lidiar con lo imprevisible, esto es, a desarrollar comportamientos deseables en la vida real: escuchar con atención, evaluar información recibida y responder a ella de una forma rápida y apropiada.
2. La caracterización de los personajes a representar y de la situación en que se encuentran implica que los alumnos deben familiarizarse con aspectos como el registro y la actitud y motivación de los hablantes y, por consecuencia, desarrollar estrategias y recursos linguísticos y, a veces extralingüísticos (gestos, etc) para ser capaces de adaptarse a las exigencias de diferentes situaciones comunicativas.
3. Las actividades de dramatización ofrecen la posibilidad de desarrollar la fluidez oral de nuestros alumnos, a través de la práctica y reciclaje de funciones, vocabulario, etc.
4. Proporcionan más interacción de pareja y grupo, aumentando así la autonomía y control del alumno y reduciendo así la contribución del profesor. De este modo, se favorece la cooperación entre los alumnos y el aprendizaje en equipo.
5. Y, ¿por qué no? Estas actividades introducen variedad en la clase y, como regla general, divierten y entretienen. En definitiva, pueden mejorar la motivación y las ganas ante el estudio.

4. Un modelo de *role play*

Debo admitir que mis primeros escarceos en el campo del *role play* no fueron más allá de la situación tendero/cliente, o cliente/

funcionario de Renfe. Generalmente, estas actividades se presentaban en mi plan de clase como una práctica libre de funciones comunicativas introducidas ese mismo día. Ahora bien, al empezar con niveles intermedios me di cuenta de que ese tipo de *role play* era demasiado simple y no siempre bien recibido por los alumnos por tal motivo. También me di cuenta de que, a veces, mis alumnos no estaban lo suficientemente preparados para afrontar el *role play* con éxito, no porque no tuvieran la competencia necesaria en el idioma sino porque yo los «lanzaba» al vacío de «y ahora vais a representar esto», pretendiendo que todos los alumnos «se inventaran originales y profundos argumentos. La mayoría de las veces, la actividad «se desinflaba», bien por falta de motivación o por falta de cosas que decir. El modelo que a continuación propongo, y que es el resultado de mi propia experiencia en el aula y los consejos de otros profesores, puede ser la solución a estos problemas:

PROCEDIMIENTOS	**OBJETIVOS**
ESTIMULO Los alumnos leen una noticia. (En este caso trata de una disputa entre vecinos a causa de los comportamientos de cada uno). Se realizan varias lecturas con diferentes tareas de aproximación al texto. Opciones: en lugar de un texto, se pueden usar viñetas, fotos, vídeos sin sonido, etc.	Motiva al alumno, proporciona un contexto; puede ser fuente de nuevo vocabulario. Proporciona práctica de destrezas.
PREPARACION PARA EL ROLE PLAY Grupo A: son periodistas locales. Preparan entrevista para vecinos. Grupo B: prepara argumentos de vecino X. Grupo C: prepara argumentos de vecino Y.	El alumno se prepara colaborando con sus compañeros, en el contexto «seguro» del grupo. Es la primera instancia de creación del personaje, creación colectiva en esta etapa.
ROLE PLAY Se agrupan en parejas A-B/A-C y se lleva a cabo el *role play* en forma de entrevista. Los alumnos representan según sus papeles.	La preparación anterior debe permitir al alumno sentirse cómodo en este momento, con cosas que decir. Pero el alumno no sólo «repite» sino que también improvisa.
SEGUIMIENTO Los periodistas escriben la entrevista. Los vecinos escriben su versión del asunto. (Otras posibilidades: informes, cartas, artículos, relatos, resúmenes, etc, dependiendo del tema que se trate).	

El modelo anterior cumple con unos requisitos imprescindibles a la hora de garantizar el éxito de un *role play*. Por un lado los alumnos disponen de tiempo y recursos para preparar su papel en grupos en los que se aportan ideas, éstas se discuten, se modifican y, finalmente, las mejores son aceptadas. Así se permite a ciertos alumnos que, por diversos factores, carecerían de argumentos o ideas durante el *role play*, puedan, a través de este trabajo en grupo, «apropiarse/aprender» argumentos dados por otros y usarlos como propios y enfrentarse así al *role play* mismo, seguros y con algo que decir. El *role play* no se queda vacío y sin sentido y, lo que es más importante, el alumno sale airoso de él, sin la frustración de no haberle dado contenido a la actividad.

La preparación en grupos también permite al profesor y a los alumnos aprovecharse de las diferentes «aptitudes» (intento traducir el concepto «ability») de los alumnos. Se puede optar por agrupar alumnos con aptitudes similares, o emparejar diferentes personalidades y aptitudes para promover la colaboración y el aprendizaje entre alumnos. O combinar diferentes tipos de agrupación a lo largo de la actividad. En clases donde se da un mezcla de diferentes niveles, aptitudes y tipos de aprendientes, este modelo de *role play* se presenta como una forma de atender a las necesidades de todos, permitiendo que cada uno aporte y absorba tanto como pueda.

Por otro lado, este modelo de *role play* permite la integración y práctica de diferentes destrezas. Si el estímulo es una noticia (de periódico o grabada de radio/tv), se trabajará bien la destreza lectora y/o auditiva, para pasar después a la preparación en grupos (oral, y practicando funciones tales como sugerir, argumentar, defender, rebatir, contradecir, etc.); posteriormente se hace el *role play*,(práctica de destreza oral de nuevo), y puede culminarse, por ejemplo, con los alumnos escribiendo una noticia para el periódico local, o una carta de protesta al periódico, etc. El *role play* se constituye de este modo en un elemento más en el todo de una clase orientada al objetivo de practicar destrezas necesarias para desarrollar la competencia comunicativa de nuestros alumnos.

Como conclusión, se puede afirmar que si creemos que nuestros alumnos deben estar preparados para enfrentarse en español al mayor número posible de situaciones en la vida real, esta preparación debe empezar en el aula de español y debemos reproducir las condiciones necesarias para que tal preparación se dé. Y sin lugar a duda esto está en nuestras manos, si a la hora de diseñar actividades tenemos en cuenta que éstas han de ayudar a nuestros alumnos a desarrollar recursos de análisis de las situaciones y los personajes que en ellas intervienen y practicar su forma de reacción/interacción con otros y frente a otros. Si el objetivo de nuestros alumnos es el de ser comunicativamente competentes, entonces es parte fundamental de nuestro quehacer como profesores de español integrar actividades de dramatización en nuestras clases. Y, cómo no, disfrutarlas.

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Tierra y libertad: una opinión personal

Pilar Muñoz University of Surrey

La inocencia que los españoles estamos luchando por perder

> He hecho una o dos [películas] con Jim Allen que tratan sobre el pasado en un intento de reclamar la Historia pues la gente que escribe la Historia son los que ganan y es importante explicarla a través de los que perdieron entonces pero que en el futuro pueden ganar.[1]

Con estas palabras define Ken Loach su intención política al rodar su película sobre la Guerra Civil española *Tierra y Libertad*. La película explica las tensiones políticas entre los distintos grupos que configuraban el bando republicano desde el punto de vista de un batallón del POUM (Partido Obrero de Unificación Marxista) al que se le unen miembros de las Brigadas Internacionales. Entre los brigadistas se encuentra un joven parado de Liverpool, David, para quien la experiencia española será un factor decisivo en su vida. El director inglés quiere explicar las razones por las que la izquierda, no sólo la española, perdió el conflicto, con la esperanza de que esto le sirva de inspiración y se evite la próxima derrota.

El crítico español Mario Onaindia dice a propósito de *Tierra y Libertad*:

> ¡Qué felices los tiempos en los que el malo era el otro! ... el mal está en nosotros. En cada uno de nosotros anida un bicho que en determinadas condiciones puede saltar convertido en monstruo estalinista o fascista.[2]

¿O anarquista? Onaindia representa una nueva conciencia española que después de veinte años de democracia ha comprendido que la simplicidad de la división izquierda derecha no soluciona ningún problema y sólo conduce, por una parte, a perpetuar un conflicto donde todos son los perdedores y por otra, a camuflar una identidad mucho más rica en cuyas raíces se podrían encontrar los verdaderos orígenes de ese conflicto. La fragilidad de la democracia española, su complejidad y la inexperiencia del pueblo y los políticos españoles en entender un sistema basado en derechos y responsabilidades son las mayores preocupaciones de la mayoría de los españoles de hoy, afortunadamente el trabajo hacia su solución constituye una tarea más urgente que la de desenterrar el hacha del anarquismo utópico.

Ahora bien, *Tierra y Libertad* no es una película española sino británica. Esto no es en sí problema. Han sido muchos los británicos que se han ocupado con éxito de la Guerra Civil española. Orwell, Brenan, Thomas y hasta el corto pero entrañable testimonio de Dora Carrington aportaron en su tiempo versiones necesarias para la comprensión del enfrentamiento. Loach y Allen, sesenta años después, parecen dirigirse a la izquierda internacionalista, una izquierda tradicionalmente perdedora porque, según ellos, en sus filas se encuentran elementos impuros, con ansias de poder, capaces de actos de brutalidad y corrupción. Su mensaje parece concluir que no será hasta que la verdadera izquierda, idealista y generosa, aprenda a controlar a estos elementos que el triunfo llegará. Este argumento, con sus tintes fundamentalistas y su promesa de continuo control de disidentes, no parece ofrecer una alternativa creíble al público actual. Lo que quizá olvidan Ken Loach y Allen es que los espectadores de *Tierra y Libertad* parten de una experiencia histórica y política diferente a la de los jóvenes de finales de los años treinta y que si la contienda española puede ser útil ahora, ha de transmitirse por medio de un discurso que tenga en cuenta esa experiencia; de lo contrario, un tema tan importante y complejo como la Guerra Civil resulta trivial y estéril en 1996.

La técnica narrativa adoptada por Ken Loach es la típica de la izquierda revisionista a la que él intenta criticar. La película lleva de la mano al espectador «explicándole» la verdad de lo que ocurrió. En ningún momento el espectador es libre de interpretar por su cuenta los hechos presentados, Loach ya se ha encargado de interpretarlos para él. El paternalismo de esta propuesta puede esconder una falta de respeto hacia el individuo y su capacidad de aprender, que recuerda más los años de franquismo que la sociedad igualitaria por la que luchaba el POUM. Por otra parte, esa verdad que Loach nos cuenta no aporta nada nuevo a lo que ya sabíamos. La falta de ayuda internacional, la ambición de liderazgo de los estalinistas, la bravura y resistencia de los republicanos, las luchas entre los distintos grupos políticos de la república, todo eso ya lo sabemos gracias a la mucha literatura que el tema ha generado. Lo que Loach no explica es lo que aún sigue preocupando a los españoles y a muchos otros países: ¿tenemos que aceptar la violencia como parte de la naturaleza humana o seremos capaces de controlarla?

Ken Loach parece demasiado interesado en propagar «su verdad» partidista para preocuparse de ese tema. Afortunadamente, los jóvenes directores españoles sí se esfuerzan por buscar un lenguaje cinematográfico que se acerque cada vez más a la complejidad de la cultura española, o vasca, o catalana, en un intento de calmar esa tendencia a imponer verdades para dar paso a la reflexión y a la tolerancia. Julio Medem en su película *Vacas* trata de explicar la naturaleza de la violencia totalmente desprovista de discurso político. Sus personajes, miembros de una sociedad agrícola y tribal se enzarzan en luchas cuyos orígenes son basicamente sexuales y territoriales y cuyo resultado es siempre una vuelta a la situación anterior. El espectador de *Vacas* no encuentra una solución a la situación sino un tema para reflexionar.

Una crítica negativa de *Tierra y Libertad* puede parecer un acto insolidario con una izquierda que, en el caso español, tuvo que sufrir cuarenta años de franquismo con su corolario de atraso, humillación y persecución política. En realidad, la propaganda política de *Tierra y Libertad* ignora a ese mismo pueblo que está haciendo un gran esfuerzo por salir del círculo vicioso del enfrentamiento y quiere demostrar que los cuarenta años no se perdieron completamente y que los españoles han aprendido que aunque la política no sea capaz de dar respuesta a todos los problemas, el enfrentamiento armado sólo consigue retrasar todavía más la solución.

Tierra y Libertad no sólo plantea problemas de índole política. También lo puramente cinematográfico hace llegar al espectador un mensaje contradictorio.

Los jóvenes actores que representan en la película a los anarquistas españoles en ningún momento del film transmiten la imagen de un grupo hambriento, en gran parte analfabeto, desharrapado y lleno de piojos que la literatura y las historias de los testigos de la época nos hicieron creer. Estos jóvenes lozanos, recién duchados y de excelente educación, donde la mayoría habla inglés con soltura, recuerdan más a un grupo de universitarios de clase media jugando a la guerra que a los anarquistas del POUM.

La escena de la discusión en el pueblo, sin duda la más lograda de la película, tiene el valor de sintetizar los problemas de una gente que está intentando a la vez llevar a cabo una revolución y vencer la ofensiva fascista. En la escena se explican las razones de los campesinos para apoyar el colectivismo anarquista o la revolución gradual propuesta por los comunistas. Después de la discusión la votación se decide a favor de los anarquistas pero la situación no queda resuelta. El campesino que reclama derecho a la propiedad de la tierra que es producto de su trabajo va a sufrir las sospechas de sus vecinos y va a resentir una decisión de consecuencias importantes con la que él no está de acuerdo. Esta escena revela cómo el problema principal de la guerra civil no fue tanto las diferencias entre los grupos sino lo que tenían en común; su incapacidad

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para dialogar, su convencimiento de que cada uno estaba en posesión de la verdad. Es por esa razón que el planteamiento de Loach nos produce tanta alarma.

Las relaciones personales, telón de fondo del proceso político, tampoco consiguen convencer. David y Blanca parecen destinados a no comunicarse desde el momento en que David se acerca a Blanca convencido de que es una prostituta. El héroe brigadista, que ha dejado una novia en Liverpool con la que acabará casándose y de la que se divorciará finalmente, se une a la apasionada española que le protegerá hasta el punto de dar la vida por salvarle la suya. David resulta una figura un tanto patética por su falta de perspicacia y su incapacidad para tomar decisiones. Si la pareja se presenta con pretensiones feministas, Loach y Allen deben entender que las mujeres luchadoras tanto en la guerra civil como en la actualidad no buscan un papel de madres heroicas de hombres indecisos sino el de compañeras.

Kim, la nieta, el eslabón que debe pasar el mensaje de la izquierda a la juventud de hoy, es un personaje misterioso. La relación abuelo-nieta no aparece en la película y sin ese conocimiento las cartas y los recortes encontrados en la vieja maleta pierden fuerza. La juventud inglesa de hoy, después del Thatcherismo, de la caída del bloque soviético, con una izquierda que no acaba de articular un discurso alternativo coherente, buscando una identidad más allá de los valores éticos del puritanismo, cuya imaginación ha sido captada por películas como *Trainspotting* o *La Haine* no encontrará fácil el identificarse con el sentimentalismo sin base de Kim. *Tierra y Libertad* presenta un mundo inocente y su alternativa no es el pecado o la corrupción sino la aceptación, hasta donde sepamos, de nuestra identidad y de nuestra responsabilidad. Como dice Tony Garnett, antiguo colaborador de Ken Loach:

> It's just that now I look back on my youthful arrogance, I suppose, and realise that things are more complicated. Not that things have got more complicated, just that I used to think they were simpler. The answers are not as pat and easy as I once thought.[3]

Notas

1 Vidal, Nuria: Entrevista con Ken Loach; *Viridiana 10*, p. 87.

2 Onaindia, Mario: *Tierra y Libertad*; Inocencia inquietante; *Viridiana 10*, p. 99.

3 Saynor, James: Imagined communities: *Sight and Sound* December 93.

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Images of indigenous cultures in Latin America

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College of Higher Education

It is recognised by many text book writers and teachers that indigenous cultures are an important part of life in Latin America. Indigenous peoples continue to influence the language and culture of many countries in Latin America and constitute a factor which cannot be ignored by the political and commercial elites who administer those countries. As things stand however, there are serious shortcomings in the portrayal of indigenous peoples in the media, which generally devote very little attention to them, contain little 'news', present what information they do contain in a distorted or decontextualised manner and often fall into the trap of presenting no more than a collection of reworked stereotypes. I would like to describe some of the stereotypical images of indigenous cultures which I have encountered recently in both teaching materials and newspaper articles. I will then give a brief critical analysis of an article about the Kaiowas of Brazil. Finally I will offer suggestions as to how we can encourage learners to take a more critical view of materials containing such stereotypes.

Amongst the most common stereotypes of indigenous cultures in Latin America, I have observed the following:

Exoticism: *En el mercado boliviano se vende hoja de coca y helados de mil colores desconocidos. Se puede comprar chocolate suizo junto a las salteñas, típicas empanadas de una carne misteriosa. También todo tipo de disfraces para toda clase de fiestas y verbenas callejeras o los poco atractivos falsos conejos, pequeños roedores que dicen que son muy sabrosos. Los niños te ofrecen pasta de dientes o chicle con coca y, si eres más atrevido, cartuchos de dinamita para trabajar en las minas.* (Martin and Elis, 1991)

Indigenous cultures are often portrayed as a tourist-photographer's paradise with their colourful clothes and unusual handcrafted products. These images are frequently publicised by tourist agencies intent on providing their clients with something different from the run of the mill tour. Anthropology provides notions of cultural uniqueness and the image of the tourist-explorer undertaking fieldwork. Texts of this type often make judgements about the degree of exoticism, strangeness or quaintness of what is being described and there is clearly an expectation that the reader will agree with or respect these opinions.

Fatal cosmogony: *Los 5.000 uwa se resisten a la invasión de un espacio, «Kera Chikara», que consideran sagrado y están de acuerdo en quitarse la vida si no pueden mantenerlo. Según su cosmovisión, la Tierra tiene cabeza, brazos y piernas y el territorio uwa es su corazón, el lugar que sostiene el universo; los líquidos como el agua y el petróleo son la sangre; los minerales, los huesos; y la vegetación, la piel.* (Fernández, 1996)

This stereotype describes part of the problem for indigenous cultures as their insistence on anachronistic values and world-views which, whilst exotic, fail to equip them with the necessary tools to come to terms with modern life. There is an implication here, intended or not, that the submission of indigenous cultures to superior technology is in some way inevitable. There is also a danger that by emphasising the exotic nature of their world view the author will lead the reader to believe that the threat is only to their world view and not to their lives. It is as if what they have lost were of merely symbolic value. This stereotype has been traditionally aided and abetted by Christian missionaries who for a long time provided the Conquistadors with the equivalent of political credibility in their mission to conquer new lands.

Corruption: *Sin espacio vital, sin perspectivas de futuro y con su ancestral cultura corrompida por el contacto con el hombre blanco, el suicidio es un acto de liberación al que los jóvenes kaiowas no tienen ningún miedo.* (Fernández, 1996)

According to this stereotype, the indigenous cultures are 'not what they used to be', i.e. they do not live up to our ideals of the noble savage, but have become corrupted by materialism. The ambiguity of this stereotype allows us to be 'critical' of Western culture (the root of the corruption) whilst at the same time proving its superiority ('even the Indians seem to prefer it!') The metaphor of corruption also salves our conscience when we come across cultures living in isolated and inhospitable areas struggling for survival as we know that these people really prefer living in those areas to avoid contamination from materialist tendencies. The image of the noble savage has a long tradition in western culture.

Fragmentation: *Más de 60% de los ocho millones de habitantes de Guatemala son indios. Descienden de los forjadores del imperio maya, pero no forman una unidad étnica, ya que están fragmentados en 23 grupos, con sus proprias lenguas.* (Estévez, 1987).

The difficulty with this particular stereotype is that it is based on the idea that the world is made up of whites and 'others', and that the others at some time in the past constituted a recognisable entity which has somehow become disintegrated. For this to be true it would have to be shown that there was an affinity, cultural if not political, amongst all of the indigenous cultures, which would involve more than sharing the common fate of oppression by white landowners.

It is difficult to generalise about cultural affinity, but it is clear that communications and transport facilities in precolumbian society would not have enabled the necessary contact for 'Indios' to have developed a common cultural identity. For example, it is generally accepted that the two most powerful civilisations in precolumbian America, the Incas and the Aztecs, knew nothing of each other. Even within relatively restricted areas of precolumbian America, it is clear that many indigenous cultures took very little account of the 'outside world'. Furthermore, it is difficult to imagine a group identity based on being non-Latin coming about more recently as it is precisely the more isolated groups who have managed to preserve their language and culture. The fragmentation image is based on the notion of ethnic/national unity which is an important part of the romantic ideal of the European nation state (see Edwards, 1985).

Good craftsmen, but not very good businessmen: *Bolivia es un mercado.* (Martin and Elis, 1991)

According to this stereotype all members of the indigenous cultures work in colourful markets, to which they bring enormous loads of home-made or manufactured goods. This particular sentence purports to describe a country which is more than twice the size of Spain and with an increasingly important modernised sector of the economy. A tourist who just visits the market in Cochabamba may have to sum up his/her experience of the country in this way, but such a statement can hardly be taken seriously.

The tragedy of a lost culture: *En Guatemala es palpable el culto oficial que existe hacia el indigenismo. María, una exiliada guatemalteca, dice que con ello se pretende rescatar la cultura indígena, pero con el fin de convertirlo en un mito. Al mismo tiempo se destruye su enraizamiento, su forma de trabajo y de vida, la tierra, que, en definitiva, es el aspecto más importante de una cultura. En definitiva, quedan destruidas las bases estructurales de la cultura indígena, afirma. Hay quien opina que, a la vuelta de una generación, el mundo indígena habrá sufrido un quizá irreversible deterioro en sus formas de ser.* (Estévez, 1987)

The image of lost culture is one of the most pervasive, possibly because of its emotional appeal. As with the 'fatal cosmogony', this image is often used in discussions which define the situation as insoluble and is part of a tendency to romanticise the plight of indigenous cultures. It could be argued that modernising the way of life of these people will insure them against destruction and may provide their culture with its only hope of survival.

The following is an example of a complete article about the Kaiowa people of Brazil taken from *El Mundo* (Fernández, 1996).

Los kaiowas se ahorcan de rodillas

La amenaza de los uwa de cometer un suicidio colectivo es sólo el preocupante reflejo de otras comunidades indígenas, que como los kaiowas brasileños tomaron la determinación de irse suicidando poco a poco. Tan sólo el año pasado, 45 de estos nativos prefirieron quitarse la vida antes que ver cómo los blancos destruían su preciada tierra.

El método elegido es siempre el mismo: el ahorcamiento en la viga de la 'maloca' o en una de las ramas más bajas de un árbol. Para los kaiowas, tiene que ser así, porque el suicidio es un acto de voluntad. Cuanto más baja es la rama, más voluntad y entereza se requiere. El suicidio ocurre de rodillas y en vez de un acto instantáneo, se convierte en una horrible ceremonia lenta y llena de agonía.

La pobreza, el hambre, las enfermedades y la desesperación tienen enfermo a este pueblo guaraní, de 25.000 personas, que vive hacinado en reservas del Estado brasileño, en el suroccidente del país. Expulsados por los hacendados de las tierras que ocuparon durante siglos, no les ha quedado otra alternativa que trabajar en las plantaciones de caña en manos de los grandes terratenientes a cambio de unos sueldos de hambre.

Sin espacio vital, sin perspectivas de futuro y con su ancestral cultura corrompida por el contacto con el hombre blanco, el suicidio es un acto de liberación al que los jóvenes kaiowas no tienen ningún miedo.

Tres amigas, todas menores de 15 años, tomaron la decisión de acabar con sus vidas y lo hicieron quedando colgadas de distintas ramas del mismo árbol. Y se ahorcaron de rodillas.

This article is a good example of the treatment of indigenous cultures because it actually includes a certain amount of background information, although this is well edited (hidden) behind the sensationalism of the form of suicide. The headline, the fact that the article is written in bold, the use of the beginning and end of the article to dwell on the sensational aspect of the story, all contribute to the camouflage of the statement referring to the subjugation of an entire race, which lies well hidden in the middle of the article. Possibly an article with the headline: **25.000 expulsados de sus tierras y obligados a trabajar como esclavos** would not be published in *El Mundo*, and not necessarily because the editor would dispute the truth of the statement. Clearly, information of this sort is permitted to be printed in the free western (northern) press, but it is assumed that to catch the eye of the maximum number of readers, it is necessary to stimulate them with details of methods of suicide.

The problem with this approach is obvious: the reader is stimulated in a gratuitous way, but is not encouraged to take a critical stance in the matter. Within the article great efforts are made to explain the logic of the chosen method of suicide, whereas the persecution which is the direct cause of the suicide is not highlighted at all, but rather hidden behind the metaphor of illness from which these people are suffering, and from which a violent death liberates them. The article emphasises the bravery of the Kaiowas without condemning the causes of their predicament. The text is ideal for an exercise in re-editing/re-writing. The new version could be required to give more emphasis to the treatment of the Kaiowas by the Brazilian landowners.

It could be argued that so much of what is written on this topic is so biased that we should not be using it at all in language teaching. This would be to underestimate the inherent informative value of much of the material as well as ignoring the critical faculties of our students. At the same time, it can be assumed that most non-specialist students of Spanish (and many specialists) have little or only a patchy knowledge of indigenous cultures in Latin America. For this reason it is important to ensure that they do not take away with them from our classes a distorted view based on a limited exposure to biased texts. Clearly we need to use what material is available, but this can be done in a way which encourages critical analysis.

Following up language work with wide ranging discussion in the target language or first language for lower level students is a vital element in enabling students to appropriate the content of texts. Deliberately provocative questions may be put e.g. When we are told that people have 'lost' their culture or land, is this credible? What actually happens? If 200 families own 98% of the arable land, how did they get it? Who owned it before they got hold of it? How do they keep it? Who helps them to keep it? Legislation is also part of history, and can be a useful antidote to the hocus-pocus approach to indigenous cultures. It might be interesting to provide some background information on the expropriation and vagrancy laws which made virtual slaves of millions of peasants in Central and South America during the nineteenth century.

Arguments about cultural survival may be well intentioned, but discussion of the struggle for material existence is largely absent from these articles, as if it were a subject unworthy of discussion. The issue of cultural survival in Guatemala is located, according to Tom Barry (1990), within the struggle for material existence: 'Without agrarian reform, there is no longer enough land to support the Indian population, which continues to grow despite the persecution. The lack of land is forcing entire Indian families to relocate to the urban slums, initiating the all but inevitable loss of cultural identity.' References to hunger and homelessness are largely absent from or well camouflaged by pseudo-cultural arguments. This is clearly not an anthropological issue to be treated on a par with say the disappearance of the Manx language or the decline in religious observance in the western world. It is at the very least a topic for political debate which may lead far below the surface of images of a tourist's paradise.

There are indigenous nationalist movements throughout the Americas and these include supporters of cultural-nationalist theories such as 'Fourth World', which stress inherent differences between *ladinos* and Indians. More influential than these movements are those such as Ja C'amabal I'b, a collective of Guatemalan Indians based in Mexico, which stress the economic and political oppression suffered by Indians: 'We are opposed to those theories which, through a desire, whether sincere or not, of preserving what is Indian from all "contamination of the West", in reality imply renouncement of the knowledge that we need to make our struggle for liberation effective. This would condemn our struggle to romanticism and failure.' (Barry, 1990) A question worthy of discussion is the extent to which we in the West (or North) can expect indigenous peoples to maintain their traditional culture when their material existence is so precarious. Related to this issue is the question of whose interests are actually being served in the efforts to maintain their culture. Ethnotourism may be seen as just another money-spinner which uses cultural curiosities as commercial assets.

The view of indigenous cultures as exotic is perhaps inevitable in materially prosperous societies where there is more and more social and cultural conformity. A useful antidote might be to try to consider how people from the indigenous cultures might see the 'gringos'. If examining cultures is a useful practice, what about our own culture seen through the eyes of those people? What are the differences in the way they (i.e. 'we') live? Where do they live? What do they have in their houses? What do they eat? How big are they? How do they use technology? How do they treat members of the opposite sex or people from different cultures? These questions may appear demeaningly simple, but they are precisely the sort of questions which writers on indigenous cultures presume to answer for us.

A good example of looking at our world from the point of view of others is provided by the film *El Norte*. In this film, a Guatemalan brother and sister flee from their village and make their way through Mexico to Los Angeles. The dialogue is in three languages, with English subtitles where English is not being spoken. We see the forced labour in plantations run by the Guatemalan military, the 'war zone' of the US-Mexican border, the struggle for survival of illegal immigrants in the US and much more through the eyes of the main characters. This focus produces some interesting results, although it does not analyse the situation, which the protagonists would not necessarily do themselves anyway. Any discussion of the film naturally forces viewers to talk about issues of politics, economy, racism and history.

A literary introduction to the topic is provided by the novel *El Hablador* by Mario Vargas Llosa. In this book there is a double narrative which provides a contrast between on the one hand discussion of the work of linguists, missionaries, ethnologists and industrialists in the Amazonian areas of Peru, and on the other, a first hand view through the eyes of a tribal storyteller of that tribe's mythology, history and experiences of the white man's culture. In this way Vargas Llosa portrays one of the dilemmas of modern Peru, which is the question of how to tap in to the enormous natural resources of three quarters of the country's land mass without destroying the culture and traditions of a relatively small number of people who until now have not recognised themselves as Peruvian citizens. The beauty of this portrayal is that it avoids taking sides, showing certain positive aspects of the white settlers and some shocking practices of certain tribes, in addition to the more traditional images of both.

In an age of almost instant access to what appears to be a limitless supply of information, it is easy to overlook the power of the printed word over untrained minds. Students need to be given the confidence to be as critical of FL texts as they are of texts in their own language. As language teachers we often select materials on the basis of linguistic criteria, either paying lip service to their informative value or encouraging students to accept them uncritically as an information source, always in the hope that any cultural content in the material will seep through and become part of our students' intellectual apparatus. Unfortunately this can contribute to the cementing of cultural stereotypes.

Stereotypical images are not confined to journalism and are not normally used with intent to obfuscate the truth. The design assumption in most written accounts of foreign cultures is that readers inevitably use their own cultural scripts to inform their understanding. At best stereotypes can be seen as a form of information shorthand, allowing readers to process large amounts of information without having to take too much time over the detail. As teachers however, we ought to be concerned with raising the level of critical consciousness of our students in their reading. One way of doing this is by encouraging them to recognise stereotypes and accept that they do not provide the whole truth.

Notes

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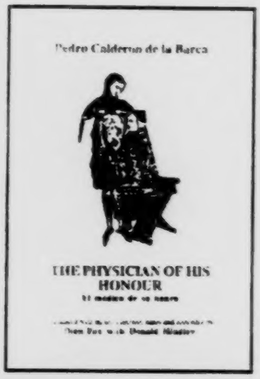

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El Rastro

Alison García Levy reports on an initiative in Bath

La Escuelita de Bath

La Escuelita opened in November 1994. It is a Bath-based, non-profit making organisation run by a voluntary group of parent-users. It employs qualified, native Spanish speakers as teachers. Its aim is to promote the use and understanding of the language and culture of the Spanish-speaking world.

The idea for the scheme first came about when two mothers who were members of the local *Círculo hispánico*, got together and identified a desire amongst other Spanish-speaking parents of the group for their children to learn or maintain the Spanish language in a fun environment in the form of a club or school.

It was decided to bring children from Spanish-speaking backgrounds together to participate in activities such as arts, crafts, music, games, dance and videos. All the sessions would be conducted in Spanish and native-speaking teachers would be employed to organise them. In this way we wanted the children to understand more about their different backgrounds and cultures which they found difficult to identify whilst living in Britain. We also wanted the Escuelita to team up with the parent group Círculo hispánico from time to time throughout the year, to share in fiestas and other cultural events.

Articles were written in the local newspaper to find out the response from parents in the Bath area and also to advertise for suitably qualified teachers. Initially about 10 families expressed interest. We invited these parents to a Hallowe'en party for the children in October 1994 at the School where we had planned to hold the classes. This proved very successful and after securing the commitment from the parents to register their children we were able to begin.

We had no funding but asked for a £5.00 registration fee per child to help us buy materials. We also asked for donations of games, books, videos, etc from older members of the Círculo, in order to get started.

Development

Principally, the Escuelita was set up for children aged 3-10. Many of the children who attended the first classes came from Spanish-speaking backgrounds or their parents were British but had lived in a Spanish-speaking country for several years and didn't want their children to lose the language now they had returned to the U.K. Therefore most of the children had a basic knowledge of Spanish.

When the Escuelita opened in November 1994, classes took place once a week on Thursday afternoons and lasted an hour. Originally there were two classes and two teachers. The 'pequeñitos' class had children from 3–6 years and the 'mayores' class was for 7–10 year-olds. As the 'mayores' could read and write, the classes were a bit more formal, but the 'pequeñitos' were organised in a similar way to a playgroup.

By January 1995 the word had spread. The numbers rose from 14 to 25 children. We marketed the Escuelita by putting up posters in libraries, colleges and other places frequented by Spanish-speaking people. Articles about the Escuelita's progress were submitted to the press who regularly came to photograph the colourful cultural events. We approached the headteachers of every school in the area to get them to put posters on their notice-boards or mention our existence in their school newsletter. We also received regular advertising in the 'Venue' magazine which covers events in the Bath/Bristol area and the 'O.S.M' magazine which goes out termly to all primary schools in the area.

By the summer term 1995 we had over 30 children registered. At the beginning of 1996 we expanded our classes to Saturday mornings as well and decided to extend the classes to two hours, as we thought the children would get more from a longer session. Saturday has proved to be a more popular day, especially with the little children as they are not so tired as after school. We now employ three teachers and from time to time an assistant when numbers rise in the classes. We also encourage parent volunteers to offer their skills and come into the classes to talk to the children about their own countries and cultures.

We feel that because Spanish is so widely spoken throughout the world, it is an important language to learn, and all children should have the opportunity to do so. Soon after opening we decided to offer places to any children interested in learning Spanish regardless of their background or culture, and we started to take a few children up to age 13 for whom we created another class.

This autumn (1996) we are running a 1-hour class on Tuesdays 4.30–5. 30, costing £2.50 per session. On Saturdays the *mayores* class is at 10.30–12.30, costing £4.50 for a 2-hour session, with a 1-hour class for *pequeñitos* at £2.50.

Methods and materials

Children in the older class use *Aventura* (Hodder & Stoughton) as a basis and teaching aid to put across the material. The 3–6 year-olds are taught using arts, crafts, songs and games. Typical songs would be 'Lunes antes de almorzar' to practise the days of the week and verbs, and 'Un elefante se balanceaba en la tela de una araña' to practise numbers. We also use traditional songs such as 'Clavelitos' and 'Arre borriquito'. The games played might be board games such as '¿Quién es quién?' (where the players each have a board with several rows of characters' faces in front of them. Each child takes a card from the pack which corresponds to one of the faces on the board. Each player has to guess who his/her opponent's character is by asking questions, eg '¿Tiene pelo negro?' '¿Lleva gafas?'; 'Loto', 'Diccio-pinta infantil', 'Crucigramas', or action games such as 'Simón dice', or 'El juego del alfabeto' (where the children sit in a circle and you start to spell a child's name. As soon as he/she recognises his/her name, he/she has to get up and run around the circle before you finish the spelling. All the children can join in the spelling).

There is an annual registration fee of £5.00 per child, to cover administration costs and materials. This cushions any deficit as the fees charged just cover hire of premises and payment of teachers and assistants. We are always looking at ways to raise funds, and this is often done by raffles at Círculo hispánico meetings, barbecues, Salsa music evenings and meals out for the Círculo where a certain percentage of the bill goes to the Escuelita.

We also have a 'Biblioteca infantil' made up of books, cassettes and videos. Children pay £2.00 to be members, for which they receive a library card. They can borrow books for three weeks at a time and videos and cassettes for one month at a charge of 50p. We ask members of the Círculo hispánico and local residents to donate any children's books or games they no longer use.

During summer holidays we do not have classes but organise excursions and outings. Cultural events celebrated during the last two years have included: Christmas, Reyes, Semana Santa, La fiesta del sol, el día de los Muertos and El entierro de la sardina. All the children take part in these celebrations. They make their own costumes to wear, friezes depicting the festivals and *piñatas*. They learn songs, dances and dialogues to help them understand more about the Hispanic world. At the cultural events we encourage the parents to prepare food from their countries or food which represents the celebration, e.g. *torrijas* at Easter-time, *mole* from Mexico, bread figures made from dough for El día de los muertos. This all adds to the fun and enjoyment of the festival.

The future

This year we are joining Language Clubs International, who have devised a course called 'Ven a jugar'. We hope the younger children will benefit from the structure and extra materials offered in this course. We will be applying to grant-holding bodies throughout the year and organising events for fund-raising to help raise money which we can put towards buying equipment and educational material, and putting on cultural events.

We feel that the Escuelita is a great benefit to the local Hispanic community, bringing children together to maintain and teach Spanish and South American language and culture. Children from other cultures also have the advantage of learning a second language at a young age when they are more receptive.

Alison García Levy is more than willing to share information and experience with anyone involved in or interested in setting up a similar venture. She can be contacted on 01225 429647, or at Hillylands, Weston Lane, Bath BA1 4AA.

ASSOCIATION for LANGUAGE LEARNING

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News and reports

Spanish on WWW

Following his article in *VH* No. 13, Michael Shade, of the University of Brighton, has created a guide to resources for Spanish studies on the WWW. This tells you what the WWW can do for you, tells you what there is and how to find it; gives a list of comprehensive guides to 'Spain on the net', plus some interesting 'Home pages', and gives pointers to useful sites. Also a 'Rastro' (where have we heard that term before?) for the exchange of suggestions for exploiting the Web. *VH* also gets a mention. Access all this on:
http://www.bus.bton.ac.uk/Staff/Shade/recursos.html

ALL/Canning House Inset day, June 1996

Another very successful day was held at Canning House last summer. The theme was Target Language Teaching. Without including a long and detailed report every time, suffice it to say that the day was fully subscribed (91 people took part), and has now become a well-established annual event. Another day is planned for June 1997: watch out for the publicity!

John Galleymore

Many readers will be saddened to hear of the death of John Galleymore last July. John was involved in many aspects of the Spanish teaching world over many years, and will have been known to many people. A full obituary and appreciation of his work will appear in the next *VH*.

Editorship

Finally, a reminder that next June's number, as already stated in the editorial of last June, will mark 50 years of *Vida hispánica* and ATSP/ALL. After that, there will be a change of editor. By the time this number appears, the post will have been advertised in September's *Language World*, and a new editor appointed to take over as from December 1997.

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18 January 1997

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Reviews

Español V.O. Versión Original. Revista cuatrimestral. *Revista 595 ptas. Revista con casete 995 ptas. Español V.O., Calle Luis Braille, 8, 6ºB, 8005 Granada*

Español V.O. is a magazine with optional cassette for students of Spanish, written and produced in Spain. It is full of articles which will appeal to older students such as '¿Qué prefiere, tender o estar tendida?', 'Bienvenidos a la dieta mediterránea', 'Español, una lengua llena de maravillas' and has a distinctly international feel to it as readers' letters are mostly from students from many different countries, currently living in Spain. I particularly liked the reply to the question '¿Por qué estudias español?', given by Jörg Weise from Germany, 'Porque quiero comprender los avisos de los pilotos de Iberia porque no comprendo su inglés.'

But the style is not all light hearted. Plenty of help is given with difficult and unusual vocabulary and well planned exercises accompany all of the text.

Students could enhance their street cred by reading 'Diálogos de jóvenes – En la peluquería', in which the conversation of two young hairdressers is 'translated' into more conventional (?) Spanish. (I was delighted with the discovery of the phrase 'Es igual de yogurín' and its definition, 'Yogurín – Chico joven y atlético: ideal de belleza de los adolescentes. Es por la publicidad de los "yogourts" '.)

It is a pity that the appearance of the magazine, inside its bright cover, is unappealing with its grey pages but, at 3.485 ptas including cassette for 3 magazines a year, it represents good value and I will certainly be buying copies for my students when I am next in Spain.

JENNY WAKE
Badminton School, Bristol

Mi intercambio escolar. John Connor in association with Val Levick, Glenise Radford and Alasdair McKeane. *Malvern Language Guides. ISBN 1 898219 26 5. £2.*

This guide is such a good idea that it is surprising that no one has thought of it before. I am sure that everyone taking a group to Spain has spent hours making worksheets for their pupils to fill in on the journey and during their stay. The good news is that all the hard work has now been done for you!

For just £2 each you can now buy your pupils *Mi intercambio escolar*, an excellent pocket sized book in which they can record personal details and important addresses, make a daily record of activities, and make their own notes on 'la rutina diaria de tu familia española', 'los pasatiempos de tu pareja', 'excursiones o visitas' and other topics. There is plenty of up to date useful advice about phoning home, changing money and customs regulations and a page entitled 'How to be the perfect guest' giving some welcome (for the teacher!) advice such as 'Do not spend the whole visit wearing your personal stereo' and hints for writing a thank you letter on returning home.

I am sure that this comprehensive guide will be warmly welcomed by all teachers of Spanish involved in exchanges. Thank you, John Connor and team.

JENNY WAKE
Badminton School, Bristol

The Learning Series Language Package: Spanish Course. *Language Support, Lenton Business Centre, Lenton Boulevard, Nottingham NG7 2BY.*

The Learning and Speaking Series Version 4 is a Windows programme designed to help the learner with language acquisition and revision in an interesting and enjoyable way. It covers National Curriculum Attainment Targets 1–8 and Key Stages 2, 3, 4 and 5.

To run the programme you need a 386 computer, or better, 2 Mb minimum of RAM, preferably 4 Mb, and either Windows 3.1 or Windows for Workgroups 3.11 or Windows 95 or Windows NT. A basic Knowledge of using Windows is also needed but a Helpline is available if you have difficulties.

The package comprises a video which introduces the series, seven disks and an instruction manual. Technophobes please note – the disks are simplicity itself to install!

There are four levels to choose from – Foundation, GCSE, A Level and Business, plus one for Speaking and recording your own voice and one for Games (Hangman and BOGL).

Each level contains activities such as Multiple Choice, Word order, Verbs, Text Adventure, Word Search, Dictation, Fill in words and Cloze. An authoring facility is also available for you to add your own exercises. I was only able to review the first two exercises in each level but there are over 1700 exercises in all. Enough to keep any learner busy for some time!

As a revision aid the *Learning Series Spanish Course* could be useful, particularly at Foundation and GCSE levels. The Verbs section, for example, offers the user 12 possibilities for the answer to *yo futuro ser*. After each attempt at an answer a score is given. Two students working at a computer could devise their own scoring system to see who wins. In the Multiple Choice section one of the questions posed an interesting dilemma.

> ¿Cuál de las siguientes palabras no es una actividad?
> montando (sic) a caballo
> deporte
> motocicleta
> música
> dormir
> For the 'answer', see below*

I found the A Level activities I was able to access very easy. If my A Level students could not answer the following question in two seconds standing on their heads I would want to know why!

> Word order
> alumnos entre los
> moderna y grande.
> 11 y los 18 años
> Mi escuela es
> Hay muchos

A large number of errors proved both disappointing and irritating. Jóven, tí, coffee and an orange squash costing two pesetas (¡Ojalá!), and even a grave accent on 'reserva' as well as several mistakes in the GCSE Cloze exercises. For a little light relief I clicked onto Games but was bemused to discover that Hangman was only available in English!

Although I could not give *The Learning and Speaking Series* wholehearted approval, there is a wealth of material here and, considering the recommendations of the National Curriculum on IT skills and young people's interest in computing, this package could be worth considering.

*Answer – dormir.

JENNY WAKE
Badminton School, Bristol

Collins Spanish Dictionary, 4th edition. Colin Smith *in collaboration with* Diarmuid Bradley, Teresa de Carlos, Louis Rodrigues, José Ramón Parrondo. *Harper Collins 1996. ISBN 0-00-470758-3. 1,688 pp. £22.99.*

Have four years really elapsed since Mike Zollo's favourable review of the 3rd Edition of this dictionary in *VH* No. 6, December 1992? They indeed have, and Collins have now issued this 4th Edition. There have been no changes to the body of the dictionary, except to re-alphabetise words containing *ch* and *ll* in accordance with the revised Real Academia rules. So, given that all the good things listed by Mike remain, what's new?

The main change is to the corpus-based middle section 'Language in use/Lengua y uso', which has been considerably expanded. This consists of some 27 functions, giving examples of both Spanish and English words in meaningful use, based on a database of 230 million English and Spanish words 'from a variety of modern written and spoken sources: literature, magazines, newspapers, letters, radio and television'. Some examples of the functions featured are: Suggestions, Offers, Requests, Opinions, Likes, dislikes and preferences, Apologies, as well as practical help with Job applications, Commercial and general correspondence, Thanks, Best wishes, Announcements, Invitations, etc. Within each of these functions are subheadings, e.g. under 'Making suggestions': Assertively; Tentatively; 'Expressing your opinion': With more conviction, More tentatively.

These sections are arranged first Spanish–English, and then vice versa, giving whole sentences in L1 and the key words or phrases in the target language. Many of these key words are underlined, which indicates a cross-reference to the alphabetical dictionary section. This also works the other way round: an arrow in the dictionary margin next to a word indicates that one or more cross references to the 'Language in use' section will be found at the bottom of the page. Opening the dictionary at random, I see that 'admit' has five cross references to the centre section, and the first is 6.2, in the section on 'Expressing your opinion'. It is found in the phrase 'Debo **admitir que** nuestra posición se ha visto debilitada', with the English key-phrase 'I must admit that . . .'. Looking up **admitir** in the S>E section, we are referred to 45.2, under the heading 'Para aceptar responsabilidad de algo': '**I admit** I overreacted, but someone needed to speak out against her' with the Spanish key phrase 'admito que . . .'. This middle section makes interesting reading in its own right, and gives some excellent further examples of authentic use of a range of words listed in the dictionary. The objective is to avoid mistakes in the target language which so often occur as the result of too literal translation, though I must admit I cannot see much problem with my randomly chosen example! Perhaps a much less literal example from the same subsection might be: 'I hate to admit that the old man was right, but **I made a stupid mistake**'>'fue un fallo tonto' ('Fallo' having been cross-referenced from the main dictionary).

The other main innovation is an accompanying free Spanish pronunciation cassette. This is not obtainable from booksellers – you have to fill in and send off to the publishers a form on the back flap of the dust cover for your free cassette. (Whether the dust cover remains a viable appendage after this has been detached will remain to be seen). The recording is a handy 'extra', although the list of words and phrases on the inside of cassette box inlay is not complete, and the listener could be confused by trying to find ones which are not there. However, on the assumption that the user of this large dictionary would not be a beginner, the explanations given on the tape are probably sufficient. The recording is clear, and the listener's attention is drawn to points such as differentiating between the pronunciation of certain consonants (p, b) in English and Spanish. No indication is given as to whether a similar English cassette is available for Spanish speakers.

This Fourth edition is as indispensable as the Third, and although the price has risen by £4.00 since 1992, it is still a must for the library and for the discriminating dictionary user, whether academic or business, literary or commercial, whether your mother tongue is English or Spanish, from either side of the Atlantic.

PHIL TURK
Freelance

The Concise Oxford Spanish Dictionary. Chief editors Carol Styles Carvajal and Jane Horwood. *O.U.P. 1996. ISBN 0-19-864523-6. 1475 pp. £14.99.*

This is the 'Concise' version of the *Oxford Spanish Dictionary*, published a couple of years ago (not reviewed in *VH*, as, in spite of several requests, we apparently were not sent a review copy).

The editors claim that this version 'combines the authority of the parent dictionary with a concise, easy-to-use format'. This is indeed true. Entries with various meanings or usages are set out with these clearly numbered. A Spanish–English entry taken at random, **caer**, has 12 numbered sections, including: 1 (de una altura) to fall; (de posición vertical) to fall over; . . . 3(a) (cortinas/falda) to hang; . . . 5 (fam) (entender, darse cuenta): **¡ah, ya caigo!** oh, now I get it!; . . . 10 (+ comp) (a) (sentar): **el pescado me cayó mal** the fish didn't agree with me; . . . (en cuestiones de gusto) **tu primo me cae bien** I really like your cousin; . . . 15 (Ven fam) <llamada> **la llamada no me cayó** I couldn't get through. There then follow two more sections for **caerse**. A similar glance in the E>S section at **bring** provides 1(a) (convey, carry) traer (followed by some examples of the verb in use); (b) (attract, cause to come) atraer . . . 2(a) (result in, produce) traer (with several examples) (b) (persuade): **I couldn't bring myself to do it** no pude hacerlo; 3 (earn) (profit/return) dejar. There then follow **bring back/down/forth** etc. as separate entries.

My impression of the Spanish–English and English–Spanish alphabetical dictionary sections is that much information has been included, different usages of the headword have been distinguished and a fair range of examples given of the word in use. There is a good range of colloquialisms and examples of European and American usage of both English and Spanish.

The dictionary also contains a useful central section devoted to Correspondence in Spanish/Correspondencia en inglés, which gives a good selection of model letters ranging from Job applications and CVs to concern about civil rights and offering and accepting a house exchange proposal! At the end there is a section on Forms of address, Numbers, Time, Dates, Weights and measures in both languages, and also Spanish and English Verb tables, including a note about *voseo* and its verb endings. The Spanish verb tables are very detailed, including such orthographical miscreants as *agorar* (*yo agüero*), *desosar* (*tú deshuesas*), *desaguar* (*para que desagüemos*), *arcaizar* (*mis amigos arcaízan*), and – my favourite – *cabrahigar* (*yo cabrahígo*), although, as far as the last one is concerned, I'm not sure that I do, as I don't know what it means and it does not appear in the alphabetical dictionary!

Apart from going somewhat overboard on these obscure verbs, this is a very useful, middle-sized, middle-priced dictionary and can be thoroughly recommended both for students and teachers.

PHIL TURK
Freelance

Oxford Spanish Grammar, John Butt. *O.U.P. 1996. ISBN 0-19-860043-7. 350 pp. £4.99.*

In spite of its compact pocket/handbag size, this is not a beginner's Grammar, more a condensed version of another much more expansive grammar from another publisher, which has deservedly made the author well-known.

The book is divided into 'traditional' grammar areas: Verbs, Articles, Nouns, Personal pronouns, Indefinite pronouns, Relative pronouns, Demonstratives, Possessives, etc with, later on, sections on Word order, Pronunciation, Spelling and punctuation, a useful 'miscellaneous' chapter entitled 'Translation traps' and a pretty comprehensive chapter on 'Verb forms'. Finally there comes a Glossary of grammatical terms and an alphabetically arranged reference Index.

For the most part, the explanations are brief but clear, with a good range of examples. The Personal pronoun chapter, for example, not only deals with the forms of subject, object and prepositional pronouns, but also comments on the use or non-use of the subject pronoun, the formal/informal distinction, the use of *le/les* as opposed to *lo/los*, order and position of object pronouns, redundant pronouns, emphasis of personal pronouns, and how to translate 'It's me/you etc'.

I was slightly less comfortable with the first chapter on the 'Use of verbs' being so far away from the the 'Verb forms' beginning on page 239. I must say I do like to have the forms of the tense I'm studying somewhere close by for handy reference!

The 'Translation traps' include, amongst other things, several areas which are not always given enough attention: 'afternoon/evening, 'any', *aun/aún*, 'to become', the '-ing' form of English verbs, 'to like', 'would'.

One word of warning: in spite of the Glossary of grammatical terms, it must be assumed that the user will be reasonably au fait with the common grammatical jargon as we are straight into 'tense', 'mood', 'indicative', 'subjunctive', 'imperative' on page two!

This is a useful pocket grammar for the student who has a grasp of the basic jargon and essentials of grammar, and wishes to have an easily portable source of reference or browser grammar. It is a purely reference grammar in that it does not have any follow-up exercises, and a browser in that all sorts of interesting little pieces of information are included concerning usage. A worthwhile buy at a mere £4.99.

PHIL TURK
Freelance

Portuguese Verbs and Essentials of Grammar: a practical guide to the mastery of Portuguese. Sue Tyson-Ward. *Passport Books, a division of NTC Publishing Group, Lincolnwood, Illinois, USA, 1997*

CILT's recent information sheet on Portuguese resources ('Information Sheet 81') brings home to all teachers of Portuguese the scarcity of material for the study and teaching of this language. Of the grammar books listed the most recent (and excellent) *Gramática Activa* (Isabel Coimbra, Lidel, 1994) is likely to deter most students through being written entirely in Portuguese, so there is a large gap in the market for a straightforward, affordable grammar book for English-speaking students of Portuguese. The author's aim is to present the major grammatical concepts of the language in accordance with the standardised spelling of the 1971 *Acordo Ortográfico*. It is divided into two sections as indicated by the title, of equal length.

After an introductory chapter on pronunciation (in which there are some good, imaginative approximations of Portuguese sounds expressed via English words) the author moves straight on to what most teachers would regard as the basis for study of any language: the regular verb system. Here one meets the strength of this book: clarity of exposition. Not only is each page clearly organised and laid out but the explanations are so clear that even the less academically aware students should have no difficulty in understanding them. Nothing is taken for granted: before the present tense is presented the reader is taken through clearly written definitions of subject pronouns (with explanations of the various forms of address), conjugations and the indicative mood, with a list of the six tenses of the indicative. In this way the student is led carefully to an understanding of the principles underlying the verb system before embarking on detailed study of this tense. Examples are given of common verbs of each conjugation before the chapter moves on to the imperfect, preterite, simple pluperfect, future and conditional tenses. The chapter ends with a checklist of endings of all six tenses and a synopsis in which the first person singular of *falar* is given in all the tenses The reader is therefore led very carefully through the structures, and English equivalents are given throughout. Each equivalent chapter follows this plan and the readers are thereby helped to negotiate their way through the complex but appealing maze of Portuguese verb forms. More advanced elements such as the subjunctive and personal infinitive are treated in an equally sympathetic manner. Irregular verbs are fully conjugated and listed alphabetically.

The second half of the book treats all the usual grammatical structures, beginning with 'articles' and ending with 'prepositions'. Some tricky items, such as *por/para* and *todo/tudo*, are dealt with in separate chapters, and a chapter on letter writing (business and formal only) is included. The book ends with a selection of idioms and vocabulary topics.

It is likely to become a popular book for English learners of Portuguese as well as being a useful reference tool. It is not a coursebook – there are no exercises, for example – but there is a progression through the book: 'new material is used in such a way that it is based upon and builds on material previously presented, so that the student can progress with ease through the various sections' (author's preface). All examples are to the point and they are always translated, making it suitable for learners working without a teacher. The publisher has been generous in allowing plenty of space for impressively clear layouts. Both European and Brazilian Portuguese are covered, with no undue emphasis on either of these two variants. Presumably for the sake of publication in the USA readers will find some Americanisms, but these are not intrusive. On the negative side, more advanced students may find fuller explanations desirable on occasions. There are limits to what can be simplified for the learner of Portuguese (for example I couldn't find guidance on word order when using object pronouns with infinitives), but one has to accept the fact that one book cannot meet the needs of all students.

P.M. BULL
William Hulme's Grammar School, Manchester

The Scripted Self: Textual Identities in Contemporary Spanish Narrative. Ruth Christie, Judith Drinkwater and John Macklin. *Aris & Phillips Ltd 1995. ISBN 0 85668 664 6. £9.95.*

The Scripted Self explores themes of identity and selfhood in twelve novels by eight Spanish contemporary authors: Belén Gopegui, Juan Goytisolo, Julio Llamazares, Javier Marías, José María Merino, Juan José Millás, Antonio Muñoz Molina and Rosa Montero. This work adopts a multidisciplinary approach to its three main and interdependent issues, which are literary-historical questions, socio-political concerns and poststructuralist concepts related to the philosophy of language, with insights to literary criticism, philosophy and linguistics that complement each other.

The Scripted Self does not attempt to show an evolution of Spanish fiction, although it takes into account elements such as the socio-historical situation and market demands, as well as what has been said about the directions and tendencies of contemporary writing. Resisting the imposition of a coherent identity, this book is about challenging realist and modernist notions of individuality. Over the last twenty years there have been a diversity of styles and modes in Spanish literary production. Christie, Drinkwater and Macklin argue that 'the loss of certitude brought about by new political conditions has tended to find its expression in the discourses of postmodernity' with their emphasis on the obscure limits between reality and fiction, whilst the literary subject of identity becomes elusive and even non-existent.

With identity and selfhood as the unifying themes, the main contribution of this work to contemporary Spanish narrative writing lies in its study of the selected novels, each one from a different perspective. What's more, *Todas las almas* by Javier Marías is analysed in the light of various approaches. The illuminating cross-references made throughout the book are an added value, which also reinforce the authors' aim not to fix a picture of contemporary fiction but to offer a new reading of a significant aspect of current cultural production in Spain, which they certainly do.

YOLANDA PASCUAL SOLÉ

New Breakthrough Spanish: The successful way to speak, read, and understand Spanish. Sandra Truscott with Jose Escribano. *Macmillan Press Ltd 1996. ISBN 0-333-43716-x. Student's Book: 248 pp. £10.99 Cassettes (4): £25.52.*

New Breakthrough Spanish is a completely revised edition of the popular beginners' course in Spanish originally published in 1982 and revised in 1988, intended in its original form for taking the independent learner and classes in adult and Further Education from basic to intermediate level practical Spanish through a series of everyday situations encountered by the visitor to a Spanish speaking country. This colourful new edition includes a Student's Book, an increased number of four cassettes, and completely new support materials for the teacher in the form of a Teacher's Book and Teacher's Cassette, thus making the course accessible to an even wider range of learners.

The author builds on the strengths of the previous editions and has produced a motivating and attractive course to work with. One's first impression of the *New Breakthrough Spanish* course book is that it is larger and in colour, and includes a variety of illustrations, photographs and clearly defined colour coded sections of key language features. There are 15 units which teach and give practice in basic communication situations such as: 'Talking about Yourself', 'Future Plans', 'Shopping', 'Ordering Meals'. The core methodology of each unit is similar to that of the previous edition, using example conversations recorded in Spain as introductory language, followed by vocabulary lists and language practice in the form of listening, speaking, reading and writing exercises. However, in *New Breakthrough Spanish* there is a greatly improved and more learner-friendly organisation of language tasks and experience. In this edition, the example conversations on each topic are now in easily managed groups of two or three, each conversation preceded by a box of key words and expressions to listen for, and followed by a brief explanation of relevant language or structure points. In addition, now that the practice section (listening, reading and writing exercises) immediately follows and reinforces the language of each group of conversations, the process of language acquisition is stepped and helping the retention of language by the learner. At the end of each unit, there is a final speaking practice, a grammar summary – now unit specific – and a clearly set out list of key words and phrases on a single page and in columns for ease of self testing. All this will help the adult learner feel motivated and give constant opportunities for revision and checking back.

The encouraging tone of the introductory explanation of how the course should be used is retained, with the addition of a 'Before you Begin' section at the start of each unit which gives the learner useful and interesting information on language learning – all good for sustaining the learner's motivation, especially that of the independent learner in the absence of the teacher presence. 'Don't worry – it happens to everybody!' must for example be reassuring words for some adult learners experiencing language learning after a long break and concerned about their retention of vocabulary; and in Unit 5 'words and structures need to be internalised before you will be able to use them with confidence . . .' and other advice throughout the course, give training in language study skills.

There is an interesting section 'Did You Know?' at the end of each unit which gives background information on Spain and Latin America, much of which has been rewritten, and now is illustrated with colourful photographs. The accompanying cassettes provide thorough practice for each unit with many additional location recordings and good quality studio recordings for the practice exercises. (I missed the music at the beginning and end of each unit in this edition.). The continuity and learner guidance throughout the course is in English, by a male native speaker of Spanish and is appropriately personal in tone.

New Breakthrough Spanish would be a motivating and highly adaptable resource for Spanish departments in a variety of establishments. It would be eminently suitable for flexible learning centres for self-access study of situational Spanish at beginners' to intermediate level; as a rapid revision or general refresher course prior to studying the language at a higher level; and as a course for a variety of ab initio class-based courses in sixth forms, adult education and Further Education, with the use of the new teacher support materials. This course could also be offered to very able, highly motivated linguists in Key Stage 4 who are keen to try out a further foreign language on their own.

YVONNE SALMONS
University of Manchester

Hispanoamerica, ayer y hoy. María de los Angeles Albert y Francisco Ardanaz. *SGEL, Madrid, 1996. ISBN 84-7143-574-8.*

This short book (79 pages) covers the whole of South America in eighteen chapters which deal with subjects as varied as geography, history, art, trade, transport, food and fiestas. Although each topic is covered in only three or four pages (liberally interspersed with attractive photographs), the major points are given reasonable coverage and the language, although simple, is adult in style. The book could be used as reference for short essays, topic work or projects. Alternatively, passages could be extracted for translation or reading comprehension. My only reservation is that there is no mention of any of the immense problems which this continent faces, either political, racial or economic; the result is therefore rather bland and misleading. However, a student researching travel, tourism, geography and simple historical facts will find the book useful, accessible and easy to read.

SANDRA TRUSCOTT
University of Manchester

Basic grammar of the Spanish language. Ramón Sarmiento and Aquilino Sánchez Translation: Teresa Tinsley. *SGEL, Madrid 1996 ISBN 84-7143-554-3. £10.25. Available from European Schoolbooks, The Runnings, Cheltenham, GL51 9PQ.*

This grammar book is a translation of the original *Gramática básica del español* and, as such, 'renders the original far more accessible to a wider range of students in this country'. However, it is difficult to know exactly who its target audience is. The presentation is formal and technical (as one would expect from a grammar translated from the Spanish) and although the examples are neither 'obsolete nor outdated', they are primarily literary in character. 'Todos aquellos árboles están amarillentos'. 'El buen hacer de la gente siempre es apreciado'. 'El rey del corral, el gallo'. Terms such as 'determiners', 'gender markers' and 'distributive adjectives' are used rather than the more familiar terminology: it is therefore unsuitable for sixth formers and most university students and teachers probably use Butt and Benjamin's 'A New Reference Grammar of Modern Spanish'. However, this volume could certainly be bought for a university or college library and placed along with other dictionaries and grammars as another work of reference.

As one would expect, the grammar is very thoroughly researched and Ms. Tinsley has done an excellent job of the translation and presentation. I would have welcomed some advice on the typography (the use of the asterisk and the green dot) and an alphabetical index including items of vocabulary used as examples.

SANDRA TRUSCOTT
University of Manchester

Books and cassettes received

Aventura 1 Cassette set. Rosa María Martin and Martyn Ellis. *Hodder and Stoughton, £45.00 + VAT. Contains all audio material from the Libro del alumno 1.*

Spanish Business Cassette pack. *Berlitz, £10.95 + VAT. 90 minute audio cassette, 192 page Business Phrase Book, 40 page mini-script.*

Palabra por palabra. A new advanced Spanish vocabulary. Phil Turk. *Hodder and Stoughton, £3.25. An A level vocabulary list divided into topics such as 'Los jóvenes', 'La ciencia y la tecnología', 'La política'.*

Portuguese dictionary. Maria Fernanda Allen. *Hugo.*

Breve Gramática, español lengua extranjera. *Difusión, £3.95. Distributed by European Schoolbooks, The Runnings, Cheltenham GL51 9PQ.*

Aztecs, an interpretation. Inga Clendinnen. *CUP, Canto Edition 1995.*

Belief and unbelief in Hispanic literature. Helen Wing and John Jones (eds.). *Aris and Phillips, £9.95. Collected papers from a conference at the University of Hull, December 1994.*

El sí de las niñas. Leandro Fernández Moratín. *Bristol Classical Press, £6.95. With notes and introduction by Philip Deacon.*

Basic Spanish grammar. Richard Leathes. *John Murray, £7.99.*

Caracol, *Serie B. A collection of short, self-access readers designed to complement Spanish courses at Key Stage 3. Comprises 16 readers – two copies of each reader per pack. Mary Glasgow, £60.00.*

Oxford Portuguese Dictionary. Whitlam and Lia Correia Raitt. *OUP 1996. £5.99. ISBN 0-19-864528-7.*

¡Bienvenidos! 1 Silvia Cortés Ramirez and José Pavón Ramos. *ELI 1995. £5.50. Pupil's book 020061. Obtainable from European Schoolbooks, The Runnings, Cheltenham, GL51 9PQ.*

¡Bienvenidos! 2 Silvia Cortés Ramirez and José Pavón Ramos. *ELI 1995. £5.50. Pupil's book 020062. Obtainable from European Schoolbooks, The Runnings, Cheltenham, GL51 9PQ.*

¡Bienvenidos! Silvia Cortés Ramirez and José Pavón Ramos. *ELI 1995. £8.75. Teacher's book 020064. Obtainable from European Schoolbooks, The Runnings, Cheltenham, GL51 9PQ.*

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Obituary

GIOVANNI PONTIERO 1932–1996

After a lengthy and debilitating illness and to the sorrow of so many colleagues, pupils, ex-pupils, family and friends, Giovanni Pontiero died on 10 February 1996, his sixty-fourth birthday. He was a Glaswegian, a son of Italian immigrants; indeed, much of his education took place in Italy, firstly at Siena and later as a seminarian in Rome. The Church was not, however, his true vocation; rather, a master's degree and a doctorate from Glasgow University and two years' teaching of English in João Pessoa in north-east Brazil laid the foundation for a remarkable career of trail-blazing in the teaching of Latin American literature that began in full in 1962 at Manchester University, where, but for four years in the late '60s at the University of Liverpool, he taught until retirement in 1995, having been promoted to a readership in 1986.

The foregoing gives no real hint of the quality of the man. As a teacher he was polished, witty, authoritative and urbane; as a researcher he travelled widely in Europe and Latin America, digging deep to lay the groundwork for so much of the British contribution to an understanding of twentieth-century Latin American literature, in particular that of Brazil; as a friend he was deeply generous and immensely hospitable, widely known for his expertise as a cook and for the wealth of side-splittingly funny stories drawn from personal experience. Above all, though Pontiero was a *bon vivant*, one was always aware that he put far more into this world than ever he took out.

The first two decades of Pontiero's academic career impressed many nationally and internationally with a steady stream of books and articles on Manuel Bandeira, Carlos Drummond de Andrade, Carlos Nejar, Florencio Sánchez, Gabriel García Márquez and on Brazilian *modernismo*. Significantly, a translation of the short stories of Clarice Lispector's *Laços de familia* appeared in 1972. Pontiero's good friend, the late Dr. Jaime Raventós, encapsulated the view of many in giving to him the nickname 'papabile', which the ex-seminarist particularly enjoyed . . .

Yet from the mid-1980s Pontiero's productivity surged into overdrive: spurred by an enthusiasm for the novels of the Portuguese author José Saramago, he discovered his true *métier* as a translator. Within a decade he rendered into English seven of Saramago's novels, six further works by Lispector and became the principal figure in the international projection of these two outstanding modern writers. All of this was accompanied by articles, afterwords, introductions and lecture tours (to say nothing of translations from the works of over a dozen other authors in Portuguese and Spanish). Pontiero earned prominent national and international prizes for translation and did much to establish the theory and practice of translation as academic disciplines.

Notwithstanding all this achievement, in research assessment exercises the asinine view prevailed that the translation of a modern novel (no matter how prolix) was worth no more than an article; moreover, Pontiero's university, though evidently grateful to him for the undoubted lustre that he added unto it, blundered unforgivably in denying him the personal chair that by the end he had more than amply merited.

Sunt lacrimae rerum et
mentem mortalia tangunt.

Clive Willis
Tockholes, Lancashire

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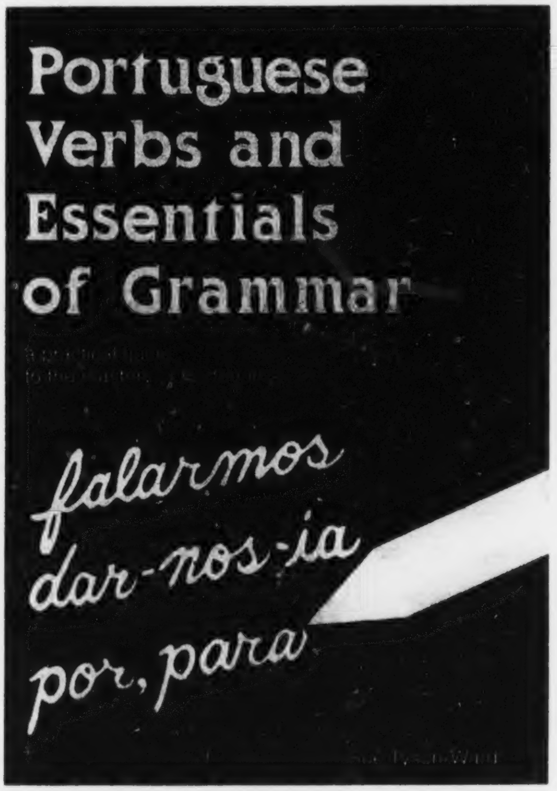

Portuguese Verbs and Essentials of Grammar by Sue Tyson-Ward

Portuguese Verbs and Essentials of Grammar is an important addition to the growing list of Portuguese material available in the UK.

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Straddling both the Brazilian and the European Portuguese worlds, the book covers the most important aspects of Portuguese verbs and grammar for beginners through to advanced learners. It is ideal for those studying the subject at evening class, for GCSE and A-level, and for ab-initio and intermediate University students.

It is written by Sue Tyson-Ward, author of *Teach Yourself Beginners' Portuguese*, and member of the ALL Spanish and Portuguese Committee, who taught the subject to adults and at Examination level, before becoming the Subject Officer for Portuguese with the *University of Cambridge Local Examinations Syndicate*.

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Notes for contributors

Contributions The Editorial Committee welcomes previously unpublished articles, which will further the cause of learning and teaching of Spanish and Portuguese.

Contributions are expected to fall into one of these categories:

a) Articles of about 3000 words.
b) Brief (up to 1000 words) items of information, notes on innovative practice, discussion points (including those arising from previous articles).
c) Reviews usually of about 300 to 400 words (longer reviews or articles may be accepted). Please send your contributions direct to the Editor or the Review Editor.

The guidelines below are intended to help contributors:

Presentation
Type with double spacing.

If you set your typewriter or word processor at 44 characters (the equivalent of the line length), this will help the Editor plan the arrangement of the journal.

Please give your article one title only, not a title and a sub-title, and divide it up with (short) subheadings.

Give full references for all sources quoted.

Please send two copies of the article and keep another for yourself.

Illustrations
Photographs are particularly welcome, as are charts, diagrams and tables where relevant. Please send these at the same time as your typescript.

Timing
In order to be considered for inclusion in the following issue, articles should normally be sent in by 1st February and 1st August. Where topicality is of the essence, shorter deadlines are possible by negotiation, with the Editor.

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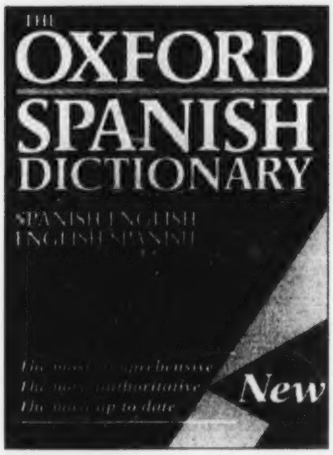
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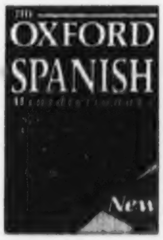
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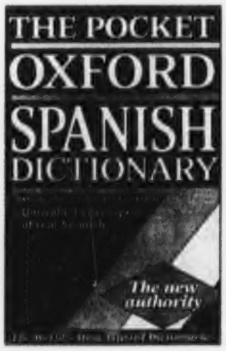
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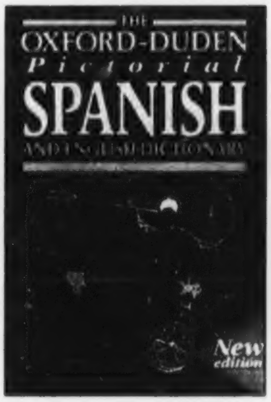
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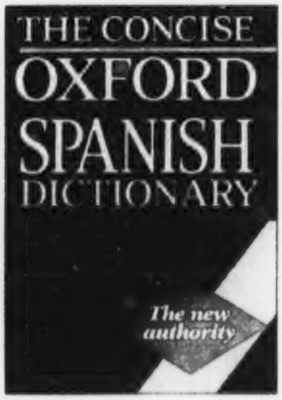
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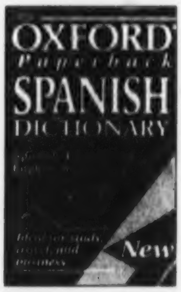
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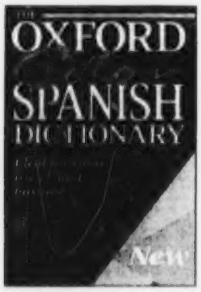
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Editorial

Phil Turk

NOW WE ARE 50...

We are 50 years old this year! Both the original *Vida hispánica*, and the Association of Teachers of Spanish and Portuguese, one of the constituent associations of the ALL were founded in 1947. This number of *VH* commemorates that fact, indulges in some retrospection, but also takes stock not only of where we teachers of Spanish and Portuguese have been, but of where we are, and where we are at least endeavouring to go.

Elsewhere in this number, Pat Pinchon, one of our stalwarts if ever there was one, takes a look at *VH* and its readers over this 50 year period. A few weeks ago, I also spent a very interesting hour or two at Canning House, browsing through the seemingly only complete set of back copies of this journal. My main interest was to see what its contributors wrote about in those far off days of the forties and fifties: was it the same as now, or have things changed totally?

The editorial of the first number – published by Canning House and costing sixpence (2.5p) – and which does not bear the editor's name – consisted of the responses of an historian, a university professor, and an author and bookseller, to a series of questions 'upon important aspects of Spanish culture'. The replies, worth an article on their own merit, are perhaps predictable for the time. On a more down-to-earth level, the 'Teachers' Page' in this first number, begins: 'At no time since the introduction of Spanish into the curricula of our Schools has the interest in this language been so great as it is today'. Where have we heard that before and since? This 'Page' (two in reality), reports that 'over 100 teachers attended a conference arranged by the Hispanic Council....on January 3 at Canning House'. And they still do, in very similar numbers, but nowadays in both January (organised by Canning House) and June (joint Canning House/ALL).

Issue No. 2 introduced a 'Language Section' for both Spanish and Portuguese. Things have indeed changed here, since this whole section consists of sentences for translation from English, such as: '1. Tell me, do the aeroplanes flying to Madrid/Lisbon have one wing or two?'. This exercise cannot have been very good for the image at the time of Iberia or TAP! Perhaps, however, we need not have worried, since the writer confesses in question 3: 'My knowledge of Spain is very limited. Wasn't Louis XIV a Spanish king?'.

Enough frivolity.... Other treasures that may be found include, for example, in January 1950, an evocative and nostalgic piece entitled 'La resonancia de la palabra de Unamuno en la cátedra de Vítoria y Fray Luis', by the exiled Luis Portillo, father of one who would presumably been called Miguel if his father had been able to remain in Spain; a record of the 'First Prose and Verse Speaking Competition, 1953'; a brief contribution of about the same time, describing 'The work of a shorthand-typist in a business firm' by a certain T. Cutler, taken on because of his/her O level and some further tuition in Spanish; an editorial (Summer 1958) deploring the lack of training of teachers to teach Spanish in the then 'Secondary Modern Schools', at the same time wishing 'vigorously [to] oppose any suggestion that Spanish is only a language for the unscholarly or linguistically ungifted student, or one fitted only for commercial letters and bills of lading.' An interesting reflection of prevailing attitudes!

This present page, however, is an editorial, not a social study. Maybe one day I could spend rather longer delving into this treasure house of changing and non-changing attitudes to Spanish and Portuguese teaching with a view to a full-blown article...

Which brings me to the following, more immediate points...

ALL CHANGE!

The 50 years of *VH* and ATSP/ALL are to be further celebrated at a weekend conference in London at the end of September. By the time this number of the journal reaches you, full details should be available. We hope to attract some important speakers, and to offer something at least as good as *Coloquio 40*, organised 10 years ago by Sonia Rouve, and which many readers will have attended and will remember.

This conference will be the last to be set up by the present Spanish and Portuguese Committee, many of whose members have been working on your behalf for the last six years – since very soon after the inception of ALL – and are therefore not eligible for re-election this time round. I would like to thank them on behalf of *VH* readers for all their hard work in establishing the Spanish & Portuguese Committee as a force to be reckoned with within the ALL organisation. We should particularly congratulate Mike Zollo on his very positive and forward-looking leadership during this period. He and other retiring members deserve a well-earned rest in the coming months!

It is perhaps fitting that at the outset of the next half-century in the life and development of *VH*, its design and format have changed once more. After much discussion, it was decided to abandon the A5 'handbag size' for the language-specific journals, and to adopt the revised A4 format already in place for the *Language Learning Journal*. Although carriage and storage may be more difficult, it will enable photocopiable materials to be included, and should give a greater sense of space on the page.

It is also time for me to take my leave as editor. I would like to thank all those of you who have contributed to the journal over the last five or so years, and I am sure that you will give the new editor, John Hollyman, of the University of the West of England, the support you have given me. May I finish by once again quoting from *VH* No. 1: 'Teachers who read *Vida hispánica* are invited to send in any question, query or criticism of the journal [...]. The practical value [...] to Teachers will depend largely upon what you put into it'. Indeed. And they even spelt 'Teachers' with a capital in those days....

LETTERS TO THE EDITOR

Dear Phil

It'll be a shame if you bow out without the elusive and yet so rewarding tribute of a letter to the editor. So here goes, in the spirit of broadsweeping retrospection and nostalgia which this year above all allows.

A quick skim of the December 1996 number shows characteristics that at least two of your predecessors would have envied; nay, found impossible. There is material on the Spains as well as the Americas; on Portuguese as well as Spanish; in Castilian as well as English; on exams as well as teaching; and on film as well as literature and society. Anybody who thinks these things rattle through the letter-box like double glazing ads should be writing the ads not applying for the editorship of *Vida Hispánica*.

What was a particularly intriguing feature of the last number was the juxtaposition of two iconthreatening items at the end: Pilar Muñoz's querying of Ken Loach's 'Land and Freedom' and Colin Simpson's clinical destruction of so much of the mythology surrounding cultures of Latin America. You/we may not agree with all of what they say (we all have our furrow to plough), but the challenging of wisdoms often taken – subconsciously – for granted shows admirable perception. It was a masterly piece of editing. Would other readers agree that in the early days of *Vida Hispánica* truths were simpler and more readily accepted?

¡Enhorabuena! And may your successor be able eventually to hand over with the satisfaction which we all hope you feel.

DEREK UTLEY

West Wood House, Sutton-on-Derwent
York YO4 5BT

Editor's Note

Thanks for those kind words from my predecessor – though I seem to remember the 'juxtaposition' referred to above had more to do with the time of arrival of the contributions than any conscious intent of mine!

Vida Hispánica, June 1997, No 15, 5–8

Forty million Spaniards, fifty years later

Gareth Thomas
Pro-Vice-Chancellor, University of Coventry

> *"It's a poor sort of memory that only works backwards," the Queen remarked.*
> (Lewis Carroll, *Through the Looking-Glass*)
>
> *Ni está el mañana – ni el ayer – escrito.*
> (Antonio Machado, *El dios Ibero*)

I have been prompted to wonder, as I gaze through the looking glass of the last fifty years, how many Spaniards who survived the trauma of the two wars could have imagined the future of their country as we see it today.

1947

In 1947, Spain was in a desperate plight. Having courted the Axis powers until it became apparent that they would lose the war, Spain found herself isolated in Western Europe. The United Nations General Assembly had voted in the summer of 1946 to withdraw ambassadors,[1] and though this did not involve economic sanctions, Spain was effectively spurned by the European family of nations. Franco's reaction, as on all such occasions, was to organise a 'spontaneous' demonstration in Madrid's Plaza de Oriente.

Even without the added burden of international disapproval, Spain would still have been in a parlous state. World War II, by contrast with World War I, brought her no bounty. While she was able to provide safe harbours for German and Italian shipping, and provide the raw materials for an ever hungry German war machine, Spain had been too weak to involve herself militarily other than by offering the Blue Division to fight on the Russian front. She had been ravaged by three years of bloody Civil War in which much of her own industry had either been destroyed or diverted to military production. The per capita income of Spaniards in 1947 had fallen to 87% of the pre-Civil War figure of twelve years earlier. Even more ominous, it would continue to fall until the early 1950s. Consumer prices, meanwhile, spiralled by 31.3% in 1946, and a further 16.6% in 1947. The Franco regime was reluctant to raise taxes which would alienate those very middle classes which had helped him to win the war. Instead, the regime increased the money supply by simply printing money.

During this autarchic phase, in which Spain was reduced to relying largely on her own inadequate resources for survival, her population of 27 million was sharply divided between the disaffected vanquished and the victors – many of whom were by now becoming disillusioned with the triumphalism of the regime. Behind the propaganda of the Crusade lay the dark reality of continuing executions and a black market (*estraperlo*) which put many items of food outside the reach of the working class. Dionisio Ridruejo is an acute observer of this period, whose account is all the more damaging to the regime given his Falangist past: "Todo comenzó a ser 'de estraperlo;' el pan y las sábanas, la carne y el hierro para la construcción, el aceite y el algodón en bruto.... La camarilla que venía sustuyendo al Estado y sus fuerzas de sostén participaban ampliamente en el tráfico." (Ridruejo, 1962). Although the regime introduced the death penalty for black marketeers, only one such sentence was ever carried out (Ridruejo, 1962). As Hooper (1995) points out,

> all the European nations suffered deprivation in the post-war era, but Spain, where the 40s are known as the *años de[l] hambre*, suffered more than most. In the cities, cats and dogs disappeared from the streets, having either starved to death or been eaten. In the countryside, the poorer peasants lived off boiled grass and weeds. Cigarettes were sold one at a time. The electricity in Barcelona was switched on for only two or three hours a day, and trams and trolleybuses in Madrid stopped for an hour in the morning and an hour and a half in the afternoon to conserve energy.

"Todo comenzó a ser 'de estraperlo;' el pan y las sábanas, la carne y el hierro para la construcción, el aceite y el algodón en bruto.... La camarilla que venía sustuyendo al Estado y sus fuerzas de sostén participaban ampliamente en el tráfico"

This is a time (1947) when around 48% of the working population were employed on the land and only 25% in industry and 27% in services – the profile of an economy far behind the most advanced in Europe. Spain's exclusion from the Marshall Plan (1948–52) would prolong her economic backwardness by a whole generation.

In 1947, Franco's third Government (1945–51) was in power. To the uninitiated in Spanish politics this might appear a Government united in its purpose. Under the surface, however, battles raged for the soul of the nation. Power had been distributed to the various factions (*familias*) to ensure that no single faction held so much of it that it posed a threat to Franco's personal authority. Justice was for the moment controlled by a Falangist (Fernández Cuesta), though it most frequently went to a Traditionalist. Industry was entrusted to a technocrat (Suanzes), Labour to a Falangist (Girón), Education and External Affairs to Catholics (Ibañez Martín and Martín Artajo, respectively). The military continued to play a key role in Defence. This mosaic of belief systems allowed Franco not only to play one faction off against the other, but also to dispel the fears of the Western powers that his was a monolithic, totalitarian regime. Walter Lipmann coined the term 'Cold War' to describe the confrontational situation which developed in 1947 between Russia and its former allies. This development ensured the survival of the Franco regime, which was able to point to its record of anticommunism and its claim to be the defender of the Western Christian tradition.[2] This was the last nail in the coffin of exiled Republican ambitions to invade Spain and, with the help of the indigenous *maquis* operating out of their mountain retreats, overthrow the Franco regime.[3]

"The River Guadiana, which disappears underground only to reappear in the same form many miles away, seems a fitting analogy to the behaviour of Spanish voters excluded from universal suffrage during these years"

Those who had put their faith in the regime were profoundly disillusioned that, despite the rhetoric of a 'New Dawn', the ideals for which many of them had fought were as far away as ever. It is significant that, despite the earlier popularity of the genre, not a single new Nationalist novel of the Spanish Civil war was published in 1947, 1948 or 1949.[4] The change of mood is summed up by Dionisio Ridruejo in the following reference to the Civil War and its aftermath:

> Por un lado y por otro, la esperanza fue genuina, y el esfuerzo heroico, la decisión de destruir obstáculos y aniquilar enemigos, trágica y brutal. Al cabo del esfuerzo, todos hubimos de comprender que la historia – el proceso evolutivo que la historia entraña - no ahorra ninguno de sus pasos y que el bienestar como la cultura, la justicia como la buena forma civil, son obras lentas en la voluntad de vivir y no conquistas milagrosas de la voluntad de morir. (Ridruejo, 1962)[5]

By 1947, when the ruling oligarchy had regained all the power and influence it had temporarily lost in Republican Spain, a sense of fatalism had descended on many of the ideologues of Right and Left. Their gods had failed them.

Franco's frequent references to the *demonios familiares* that would be unleashed if he allowed a return to liberal democracy reveal the regime's paternalism during these years. This version of Spanish history is refuted by the facts. As Madariaga has shown, during the Republic Spaniards voted 2 to 1 against Marxism, 2 to 1 against clericals and militarists, 8 to 1 against a Socialist revolution (Largo Caballero and the Communists), and almost unanimously against military rebellion. By and large, Spanish voters in 1936 – the most recent elections up to the time we are describing – 'hoped to see temperate men gain power'.[6] Looking forward from 1947, the next free elections were thirty years away, when there would be an extraordinary manifestation of the continuity of political values in Spain despite years of propaganda and censorship.[7] In 1977, while the UCD polled 34% of the vote, PSOE attracted 30% and the Communist Party just under 11%. The River Guadiana, which disappears underground only to reappear in the same form many miles away, seems a fitting analogy to the behaviour of Spanish voters excluded from universal suffrage during these years.

What a visitor to Spain in 1947 might have noticed, together with the social deprivation, is the morality of repression which was often associated with it. A report of 1944, restricted in circulation due to the use to which it might be put by enemies of the regime, painted a desperate picture of a proletariat living in degradation. A visitor arriving in Madrid by train from the North, for example, would look out of the carriage window to encounter

> el espectáculo de una multitud semidesnuda y harapienta revolcándose en charcos fangosos, y tumbados hombres, mujeres y niños en un casi imposible hacinamiento, entre yerbajos amarillos, periódicos grasientos, restos de comida malolientes y detritus de toda índole.[8]

Implicit in this description is the condemnation of sexual depravity which inevitably accompanies such conditions. The influence of a highly authoritarian Church is evident in all aspects of Spanish life at this time. Co-education was banned, ever since a law of May 1939 denounced it as 'un sistema pedagógico abiertamente contrario a los principios del Glorioso Movimiento Nacional'. This law was to remain in effect for thirty years. Boys and girls who had reached puberty were under strict supervision by responsible parents to ensure they did not fall into temptation, and in the years before the *seiscientos* had been invented, the lascivious young were reduced to simpler forms of transport. One official report of this period comments on the laxity of young people's morals, "siendo de notar la perjudicial influencia que la generalización del uso de la bicicleta ha producido en orden a las excursiones lejos de la ciudad".[9] The arrival of exotic dance crazes from the USA were regarded as equally subversive because of their lack of constraint and decorum (*el 'qué dirán'* is a powerful inhibition at this time). An article in *La Hora* in March 1947 asks:

> ¿Es que nosotros hemos de hacer cambriolar como cualquier payaso cervecero de los de "por allá"?... De cada cien piezas que toca el combinado orquestal, lo menos ochenta y cinco son bugui-bugui, 'swing' y cosas de ésas llegadas de [Estados Unidos].... No es de buen gusto imitar a los salvajes del centro de Africa o a los hombres de color que hacen alarde de las libertades que disfrutan al pie de los rascacielos neoyorquinos.[10]

1947 was evidently not a time for frivolity. A final example, this time of the temptations to which the young might be exposed in the darkness of the cinema, comes from the official report already quoted. It appears that in a cinema in Almendralejo, if they detected indecorous activity in the house, the management would project on the screen "una llamada al orden 'a los ocupantes de la fila tal', sin indicar el número de la butaca, pero con la amenaza de señalarla a continuación si no rectificaban."[11]

Perhaps the greatest change of the last fifty years, excluding the bloodless victory of parliamentary democracy at the death of the Caudillo, is the sexual revolution and the demographic and social change that accompanies it. The lifestyle of women in 1947 was conditioned by the degree of freedom afforded them, on the domestic scene by their husbands, in the public arena by an *integrista* Catholic Church, and in the socio-political arena by the national-syndicalist *Sección Femenina*. Due to losses at the front and in the purges behind the lines, Spanish men were heavily outnumbered by women at this time, so that the figure of the *solterona* was commonplace. The woman who had lost her *novio* at the front might be destined for reasons of demography to become a *novia eterna* and threats to her honour, whether real or imaginary, had to be protected against. Pilar Primo de Rivera's *Sección Femenina* and its community service arm, *Servicio Social*, were powerful propaganda tools in making sure that women knew their place. It was difficult to escape their influence: all unmarried women and (childless) widows between the ages of 17 and 35 who sat the *oposiciones* to secure a teaching post or work in the public sector, applied for a passport, driving licence or similar document, had to produce a certificate showing they had spent six months in the Falangist-controlled *Servicio Social*, described by one participant as 'aquella pesadilla de las genuflexiones gimnásticas, la tarta de manzana y los bodoques e iniciales bordados en el embozo de la sabanita infantil.'[12] It should not be forgotten that these were the years when, in order to compensate for war losses, prizes were awarded to those 'fast breeders' who could produce the largest number of children. Women who followed the advice of the regime inevitably found themselves condemned to a stereotypical role as housewife and mother, with little initial education and even less time to better themselves in adulthood. Many brought up their children in conditions of penury, so that child mortality was high: 115 per 1000 in the mid-forties.

1997

By the beginning of the 1990s, the picture is transformed. Child mortality, to take but one indicator, has fallen to 8 per 1000, which is lower than most countries in the European Union. By the same date, the birth rate in Spain had fallen to the lowest level in Europe, showing that Catholic Spain is effectively a secular society in its birth control practices. Life expectancy at the end of the 1940s was 59 for men and 64 for women. Today it is 73 for men and 81 for women – evidence of spectacular advances in health, education and diet. In the late forties the fertility rate was 2.7 children per family. By the early 1990s it had reached 1.3 children per family – well below the figure required even to maintain a stable population. In a host of social indicators, Spain is conforming to European levels. The intense process of urbanisation in the post-war has loosened traditional controls; compulsory education and the provision of school places for all has raised literacy levels, and university attendance by women grew by 40% in the first five years of the present decade. While only 16% of women went out to work in the late forties, this figure had reached 33% by the beginning of the 90s.

"1947 was evidently not a time for frivolity"

2047

But to return to the quotations from Lewis Carroll and Antonio Machado with which I began, how should we remember the future fifty years? Spain in 2047 will surely be unrecognisable by comparison with the present, particularly given the increasing pace of change. My fondest memory is a year 2047 in which Spain continued to be different from its European neighbours, having retained distinctive features of its culture and its regional languages whilst contributing fully to pan-European and global culture. Its armed forces integrated fully into those of the world peace-keeping order and refused to play the role of handmaid to ambitious politicians.[13] Its Government succeeded in utilising for the common good the renewable resources of the country and in husbanding carefully those that were not so easily renewable.

A journalist friend of mine in Madrid, when democracy returned to the country in the last quarter of the twentieth century, welcomed it passionately: he had after all spent much of his professional life working for it. But as we discussed the long-standing question in Spanish politics of the 'Europeanisation' of the country and its eventual 'harmonisation,' he made an interesting observation. One of his colleagues he said, drank rather too much but at these moments, although he became a little mischievous, he was witty, creative and extraordinarily good company. When he was sober, he was somewhat dull and simply no fun to be with. My journalist friend hoped that Spain would still make an interesting object of study now that it had clearly banished its *demonios familiares*.

What attracted me – and I am sure many of my generation – to become a student of Spain, was its strong contrasts with my own *vivencia*. This sharpened my perceptions of my own cultural values and widened my horizons. Many positive features will flow from Spain's membership of the 'common European home'. One of them must be the distinct cultural contribution that *vida hispánica* can make – and continue to make in an endless process of renewal – to European life.

"the distinct cultural contribution that *vida hispánica* can make – and continue to make in an endless process of renewal – to European life"

NOTES

1 The voting figures were 34 for, 6 against, 13 abstentions and 1 absence. Support for the Spanish Government's cause came from Argentina, Costa Rica, the Dominican Republic, Ecuador, El Salvador and Peru. Notably missing from this list is any country from the European 'family of nations', or a current member State of the European Union.

2 Franco had taken the precaution of suppressing the fascist salute of the Falange by decree two years earlier, on 11 September 1945.

3 The last vestiges of Republican opposition operated out of the mountainous North, Asturias, the Valle de Arán, the Sistema Ibérico, Gredos and Sierra Morena.

4 I have dealt with the theme of disillusion among this 1940s generation in *The Novel of the Spanish Civil War*, CUP, Cambridge,1990, pp. 126–162.

5 Ridruejo, D. *op. cit.*, p. 369. This author met with Franco in 1947 and urged him to free the trades unions and constitute a transitional Government to prepare for elections and the re-establishment of democracy. He sums up Franco's response: "Fui escuchado con afabilidad e ironía y la inutilidad del consejo no me causó la menor sorpresa..." (*op. cit.* p.24).

6 Madariaga, S. (1958) *Spain*, pp. 444–448, quoted in Jackson, G. (1971, p. 523).

7 From May 1937 onwards, two censorship departments operated out of La Coruña and Seville. The fact that a Civil War moulded practices and attitudes to censorship may partly explain the extremity of the Spanish case, which was only moderated in the 1960s following a harsh rebuke from the International Commission of Jurists in a report in 1962. Fraga Iribarne's *Ley de Prensa* brought prior censorship to an end in 1966.

8 *La moralidad pública y su evolución*, Madrid, 1944, p. 291, quoted in Martín Gaite (1987).

9 Quoted in Martín Gaite (1987, p. 203).

10 *La Hora*, March 1 1947, quoted in Martín Gaite (1987, p. 81).

11 *La moralidad pública...*, p. 43, quoted in Martín Gaite (1987, p. 204).

12 Martín Gaite (1987, p. 64).

13 The international peace-keeping role that Spain has played in support of United Nations forces in Bosnia, Angola, Mozambique, Namibia, Ruanda, Kurdistan, Haiti and Central America has deflected the Spanish military from their traditional role as the regime's bodyguard against social reform. Despite this welcome development, Juan Luis Cebrián could write as late as 1994, "De entre todas las acechanzas posibles, lo del militarismo sigue siendo la más temida de todas..." (*El siglo de las sombras*, Aguilar, Madrid, 1994).

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España–97
¿Hacia la madurez política?

Salvador Estébanez
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INTRODUCCIÓN

Van a hacer 70 años de «La Generación del 27» y 100 años de «La Generación del 98». Un siglo cambiante, dramático que ha visto violentas alternancias liberales y conservadoras, la abolición de la Monarquía, la República, la Guerra Civil, la Dictadura, la Transición Democrática de la mano de la restaurada Monarquía y, quizás, finalmente, la estabilidad democrática. **¿Ha alcanzado España en 1997 su madurez política?**

EL RETORNO DE LA DERECHA

Después de 13 años ininterrumpidos de gobierno socialista – 1982–1996 – el Partido Popular (PP) dirigido por José María Aznar gana las elecciones al Partido Socialista Obrero Español (PSOE) de Felipe González. Durante la campaña electoral, la izquierda resucita el fantasma antidemocrático de la derecha en la historia de España. Sin embargo, los españoles dan un voto de confianza a las nuevas caras y mensajes del centro-derecha. La corrupción, la crisis económica y la información sobre la sucia guerra antiterrorista contra ETA llevada a cabo en la década de los ochenta por los GAL (Grupos Antiterroristas de Liberación) acaban con el atractivo mensaje de solidaridad y modernidad del Partido Socialista.

Con la llegada al poder de la derecha, de la mano de los nacionalistas catalanes – Convergencia y Unión con Jordi Pujol – y vascos – Partido Nacionalista Vasco con Xavier Arzallus – se rompe el enfrentamiento histórico entre la derecha y los nacionalismos. El PP admite públicamente que el objetivo político final de los partidos nacionalistas catalanes y vascos es la independencia y, sin embargo, forma gobierno con ellos. Aznar anuncia su viaje oficial al País Vasco como Presidente del Gobierno español, no como dirigente del Partido Popular, y recibe el apoyo del Partido Nacionalista Vasco para que la visita sea un éxito político.

En Galicia, el fundador del PP y actual presidente de la Xunta, Manuel Fraga Iribarne, defiende el modelo de una España de las autonomías, con una sola administración: la autonómica.

Mientras tanto en la izquierda parece que hay un acercamiento entre los excomunistas de Izquierda Unida y el Partido Socialista. El nuevo alineamiento de fuerzas de derecha y de izquierda parece ser más coherente ideológicamente que en la etapa anterior.

Corren vientos optimistas con respecto a la economía, los tipos de interés bajan a mínimos históricos; hay acuerdo entre el gobierno y los sindicatos sobre las pensiones; se aprueban unos presupuestos austeros para 1997 pero manteniendo las prestaciones sociales; Aznar se atreve incluso a decir en la cumbre europea de Dublín de octubre de 1996 que "nadie duda ya de que España formará parte de la moneda única".

¿Se ha convertido España, por primera vez en su historia, en una democracia estable, moderna y próspera?

"¿Se ha convertido España, por primera vez en su historia, en una democracia estable, moderna y próspera?"

NUBES POLÍTICAS EN EL HORIZONTE

Desde la aprobación por referéndum en 1978 de la Constitución Española, todas las fuerzas políticas, salvo los nacionalismos radicales, han apoyado la monarquía. Sin embargo, en 1996, Julio Anguita, Coordinador de Izquierda Unida, se declara republicano. Izquierda Unida acusa al Rey de inmiscuirse en temas políticos, concretamente de favorecer la integración total de España en la OTAN (Organización del Tratado del Atlántico Norte) – cuyo Secretario General es el ex-ministro socialista Javier Solana – y de favorecer la entrada de España en la moneda única europea – el ECU.

Los españoles, sin ser profundamente monárquicos, sienten una gran simpatía por Juan Carlos I y, desde luego, no hay un sentimiento nostálgico por la república: la primera fue proclamada en 1873 y duró un año, la segunda en

1931 acabó cinco años más tarde en la guerra civil. **¿Cuestionar públicamente la monarquía es signo de madurez política o una amenaza al consenso democrático?**

Si bien el número de atentados terroristas con víctimas ha disminuido recientemente, la violencia callejera protagonizada por los jóvenes vascos simpatizantes de ETA sigue aumentando ante la aparente impotencia de los responsables del orden público. **¿Es la falta de represión un signo de debilidad o un signo de tolerancia democrática?**

El tema del GAL sigue en primer plano. El gobierno del PP se niega a entregar toda la información a los jueces. **¿Es legítimo este límite a la información de cara a proteger nuestra nueva democracia o es una falta de madurez democrática? ¿Se puede decir que nuestra transición democrática ha terminado mientras dure el fenómeno terrorista?**

En general, los catalanes son vistos por el resto de los españoles con cierta admiración pero también con poca simpatía. Pujol puede afirmar sin causar ningún susto que "la lengua propia de Cataluña es el catalán y el catalán debe volver a ser la lengua principal de Cataluña". **¿Ha quedado desfasado el concepto de co-oficialidad, según la Constitución, del castellano con el catalán, el euskera, o el gallego, o es un signo de debilidad política que amenaza la unidad de España?**

La Constitución de 1978, refiriéndose al País Vasco, Cataluña y Galicia, no se atrevió a usar el término 'naciones' sino que usó el de 'nacionalidades'. Este temor queda más patente cuando contrasta 'nacionalidades' con 'regiones', y no 'regionalidades'. A las nacionalidades históricas – Cataluña, País Vasco, Galicia – el Congreso acaba de añadir Canarias y Aragón. **¿Se está relativizando la diferencia entre 'nacionalidad' y 'región' o estamos caminando rápidamente hacia el estado federal?**

Nuestra vocación europeísta actual es evidente, pero nuestro entusiasmo por Europa parece depender de la negación o ignorancia de nuestra identidad española más que de una aportación española a la construcción de la Unión Europea.

"nuestro entusiasmo por Europa parece depender de la negación o ignorancia de nuestra identidad española más que de una aportación española a la construcción de la Unión Europea"

La actual ministra de Educación y Cultura ha planteado la necesidad de revisar la enseñanza de la Historia de España. Esta asignatura ha quedado reducida a dar unas vagas referencias históricas. Es cierto que nuestro pasado ha sido a menudo motivo de enfrentamiento; pero también es un hecho que cada autonomía enfatiza su protagonismo histórico y calla el de otras comunidades. La fragmentación del presente parece llevarnos a la fragmentación de nuestro pasado. El resultado de la desmemoria colectiva podría llevarnos a la fragmentación de nuestro futuro.

NUBES ECONÓMICAS

A pesar de la seguridad que tiene Aznar de que España formará parte de la moneda única en 1999, la realidad es que en 1996 España no cumple ninguno de los tres requisitos exigidos por Maastricht:

- Inflación por encima del 3% pero con posibilidades de rebajarla al 3% para 1997.
- Déficit público del 6,5% del PNB – producto nacional bruto – en 1995, objectivo del 4,4% para 1996 y del 3% para 1997.
- Deuda pública del 67% del PNB pero con posibilidades de rebajarla al 60% en 1997.

Para «graduarse» en Maastricht, España tiene necesidad de acelerar el proceso de privatización, rebajar la tasa de paro (en la actualidad del 22%), lograr un mayor crecimiento de la economía (en la actualidad del 2,3%), hacer descender los tipos de interés (en la actualidad 6,75%), y mantener la recaudación fiscal. Otras asignaturas pendientes, fuera del currículo de Maastricht, son la seguridad social y las pensiones.

La última tormenta es de carácter económico pero tiene fuertes connotaciones políticas: La amenaza a la homogeneidad fiscal del Estado:

1. El Parlamento ha aprobado la concesión a las autonomías de la gestión del 30% del IRPF – impuesto sobre las personas físicas o *income tax*. A la capacidad de recaudación de ese 30% del IRPF se suma la capacidad normativa para hacerlo variar en un 20%. **¿Van a pagar los españoles diferentes impuestos según en qué comunidad tengan su residencia? ¿No atenta esta posibilidad contra el derecho constitucional de igualdad de trato ante le ley de todos los españoles?**
2. La concesión al País Vasco de la recaudación de los impuestos especiales (alcohol, tabaco y gasolina) ha despertado el apetito recaudador de otras comunidades, por ejemplo, Madrid y Cataluña.
3. La decisión del Gobierno Vasco de rebajar del 35% al 32,5% el impuesto sobre sociedades ha tenido una respuesta similar e inmediata por parte de Navarra. Estas dos comunidades forales tienen reconocidos sus derechos históricos en el concierto económico y en la Constitución. **¿Se va a desencadenar una carrera de rebajas fiscales entre las diferentes comunidades para atraer más inversión?**

Parece coherente que si las autonomías gastan el 25% del producto interior bruto (PIB), también se corresponsabilicen en la recaudación fiscal, evitando tentaciones demagógicas de aumentar el gasto público de una comunidad sin tener que aumentar sus impuestos. Sin embargo, cuando Europa camina hacia la homogeneización macroeconómica **¿no va España a contracorriente permitiendo una fragmentación**

fiscal? ¿Es esta fragmentación el precio que la derecha española tiene que pagar para mantenerse en el poder? ¿Es esta capacidad de acomodación un signo de madurez o de debilidad política?

CONCLUSIÓN

Don Óptimo

La capacidad de diálogo de la España actual va a permitir el desarrollo de un estado plural, moderno, eficaz e integrado en Europea.

Don Pésimo

La carrera hacia un estado federal, liderada por los nacionalismos vascos y catalanes, va a acabar con la oportunidad histórica del momento actual: que los españoles consoliden una conciencia colectiva, democrática solidaria y orgullosa de pertenecer a España. Nos fundimos con Europa para ser europeos, antes de saber ser españoles.

> **"Nos fundimos con Europa para ser europeos, antes de saber ser españoles"**

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Fifty years of Portuguese teaching: an overview

Manuela Cook

In bold black print on time-tarnished yellowish paper the following can be found: A *Diz-se* section written in Portuguese with news from Brazil and another with news from Portugal; a language section for Portuguese, subdivided into Intermediate and Advanced; and Portuguese and Brazilian addresses in a directory of useful public bodies and associations. These are pages of Vol I issue N° 1 of *Vida Hispánica* which bears the date of May 1947 and was published by the Hispanic and Luso-Brazilian Councils. Throughout the years, in addition to its share of the journal, Portuguese also enjoyed a presence in the Association of Teachers of Spanish and Portuguese, an organisation concerned with the interests of these two languages and their respective teachers. The past two decades, however, have seen progressive changes in the outlook towards language teaching and language learning. In order to better meet the new challenges, in January 1990 the old ATSP became part of the wider Association for Language Learning in whose care the publication of *Vida Hispánica* is now placed. In ALL the interests of Portuguese have continued to be served together with those of its sister language in the joint Spanish and Portuguese Committee.

PORTUGUESE IN HIGHER EDUCATION

"In 1947, Portuguese Studies were taught in about four universities in Britain"

In 1947, Portuguese Studies were taught in about four universities in Britain. State support from Portugal had been given in the form of the first *leitorados* in 1936 to the University of London and the University of Oxford. Fifty years later, in 1997 the Instituto Camões is providing for *leitores* in a total of eighteen UK universities. Its support has also made possible the recent creation of the Charles Boxer chair of Portuguese and Brazilian History at the University of London and the John II Chair of Portuguese Studies at the University of Oxford. King's College, London has also seen the establishment, in 1996, of the Centre for the Study of Brazilian culture and Society. A postgraduate Centre for Brazilian Studies is equally being created at St Anthony's College, Oxford, with funding from a number of Brazilian organizations. Initiatives in Portuguese Studies at UK universities equally enjoy the generosity of other public bodies in Portugal such as *Fundação Calouste Gulbenkian, Comissão Nacional para a Comemoração dos Descobrimentos* and *Fundação Oriente*.

On the British side, this expansion of Portuguese Studies over the past fifty years reflects to a great extent the earlier efforts and work of academic staff some of whom no longer figure in the present departmental lists. Mention is due of names such as Laurence Keates, John Barker, William Atkinson, Dorothy Atkinson, Charles Lamb, and, in Brazilian Studies, Giovanni Pontiero and John Gledson. Charles Boxer will of course be well remembered as a historian of the Portuguese Empire.

In general, Portuguese was initially promoted in British universities as a subsidiary subject to Spanish Studies and taught as a related idiom to Castilian. Although this has remained the overall basic pattern, a growing number of cases exist in which Portuguese is being studied as a principal subject. At the University of London and the University of Oxford there is an autonomous department for Portuguese. At other universities there is a tendency in the same direction, and the presence of Portuguese is differentiated in the title of a joint department.

Nowadays Portuguese Studies cover a variety of socio-cultural contexts. In addition to significant developments in Portuguese and Brazilian Studies, Afro-Portuguese literature and cultural history have become a focus of interest at several universities, amongst them Bristol, Cambridge, Glasgow, Leeds, Liverpool, Manchester, Newcastle, Nottingham and Sheffield. Side by side with the traditional Language-Literature format in degree courses, innovative disciplinary combinations have emerged such as the Glasgow degree in Portuguese Linguistic and Literary Computing and the Leeds degree in

Portuguese and Politics/Parliamentary Studies which includes an *estágio* in the Portuguese Parliament and is the first of its kind in the UK.

At the level of doctoral and post-doctoral research, a forum exists for the Portuguese language and linked studies in the *Associação Internacional de Lusitanistas* whose current President is Helder Macedo, Camoens Professor at King's College London, where the *Portuguese Studies* journal is also edited. AIL's 1996 conference was held in the UK, at Christ Church, Oxford. Equally the International Conference Group on Portugal, presided over by Douglas Wheeler, Prince Henry the Navigator Professor at the University of New Hampshire, USA, gathers scholars from the lusophone academic world in meetings held in different countries, including the UK, where the organisation's journal *Portuguese Studies Review* is available at different universities and where the 1993 ICGP conference was held at the University of Cambridge. Some universities hold regular Lusophone events open to undergraduates. Leeds has been hosting an annual 'Portuguese-speaking World Week', or '*Semana Portuguesa*', for the past fifteen years; and Bristol is developing a similar initiative.

In academe Portuguese appears thus to have reached a comfortable position. However, its presence has often been rather discreet when it comes to events and journals with a more ample Hispanic scope. It has not been unknown for a conference to run with one isolated paper for Portuguese and an issue to be published with just one article for Portuguese, if at all. This said, however, it is pleasing to be able to note that a new surge of motivation seems to have developed in the past few years. An increased number of faces and names can be counted in conference programmes and printed work, some becoming familiar through their devoted regular contributions. Moreover, two events will be staged in Portugal in the very near future by two major Higher Education organisations, namely the Association for Contemporary Iberian Studies and the Association of Hispanists of Great Britain and Ireland; the latter includes a Luso-Brazilian section which was founded in 1968 by Clive Willis, now Professor Emeritus in Portuguese Studies at the University of Manchester. This coming September ACIS will hold its annual conference at the University of Coimbra, and next year's AHGBI's annual conference will take place at the University of Minho, in Braga.

TEACHERS OF PORTUGUESE

Profound changes have occurred in educational orientation, particularly since the early 1980s. Language learning ceased to be seen as the selective domain of an intellectual elite to being seen as a tool of communication in easy reach of the non-specialist learner. This shift brought new opportunities for Portuguese outside HE. In numerical terms much of the Portuguese being learnt today reflects the changed perspective in language teaching and learning.

An objective overview in this area calls, however, for a number of distinctions to be taken into account with regard to those who teach and those who learn Portuguese, as follows:

- qualified teachers, and individuals who are teaching the language but have not received formal training;
- native speakers of Portuguese, and individuals who have learnt Portuguese as a foreign language;
- individuals teaching within the British official educational system, and individuals teaching outside the system;
- individuals preparing candidates for a recognised examining board, and those who are not following a syllabus for a given certification;
- individuals in a permanent teaching post, and individuals working on an on-demand basis,
- learners who come from a Portuguese-speaking home background, and those who do not;
- school-age learners, and adult learners.

"In numerical terms much of the Portuguese being learnt today reflects the changed perspective in language teaching and learning"

These variables combine in a number of ways out of which three distinct groups can be identified.

1. The Portuguese Consulate provides regular posts for teachers who in general have the following characteristics: are native speakers of Portuguese from different geographical origins; have received professional training; receive in-service support from the Portuguese authorities; and prepare mainly young people from a Portuguese-speaking home background for Portuguese exams in the British educational system. There are at present around thirty teachers in this group, working in a total of twenty-eight schools, in the London area, Jersey and Dorset. Their work covers eighteen courses for infant/junior school learners; nineteen in secondary education; and six for A-level. In the two latter cases, seven courses are run as part of the school curriculum, the remaining as an extra-curricular course.
2. There is a second group of practitioners. It consists of native speakers of English who are qualified Modern Languages teachers and may have learnt Portuguese as part of their degree. They have introduced – or would like to introduce – Portuguese in the school where they are working with one or two other languages. They are familiar with the requirements of the exam syllabus and the current methodological approach in the British system. They have, however, to make the linguistic effort needed to achieve and maintain a good command of Portuguese, probably their third foreign language. They also have to make the effort of promoting Portuguese in order to persuade parents and possi-

bly their Head of School of the relevance of this addition to the curriculum, even if there is a favourable diversification policy and incentives from European Union educational programmes.

3. In considerably larger numbers, however, teaching of Portuguese is carried out mainly by native speakers, sometimes with no professional training, who are working in a variety of circumstances and on-demand posts, including Adult Education. AE classes are held mostly in the evening at local authority schools, in university modern language units open to the general public, and in a number of other centres. Attendance consists of rather heterogeneous groups in terms of ability, objectives and motivation. There may be a class of fifteen where only one or two are committed to sit an exam. Typically the group meet for a two-hour session once a week. Most classes are run at beginners level and many close after the first term for a drop in attendance that renders them financially non-viable.

An ATSP survey carried out in 1989 by Juliet Perkins and Pat Pinchon suggests a total of around ninety such AE centres teaching Portuguese in the UK. The present number may be lower, the tendency being for a concentration in larger centres in some instances with the language taught beyond beginners level. This is encouraged where the local authority gives financial support to classes preparing for an examination. On the one hand, this situation may assist Portuguese in as much as it enables more learners to obtain certification in the language. On the other, it reduces the opportunity to learn Portuguese for those who cannot travel a long distance or find it difficult to do so after a day's work in their full-time occupation. AE is an area in need of attention for the sake of both learners and teachers. Goldsmiths College in London offers special support to these teachers which includes the publication of *Boletim APPA*, written in Portuguese.

"Commercial production of language materials for Portuguese for the general public has developed over the past twenty years"

MATERIAL RESOURCES AND SUPPORT SERVICES

Self-tuition and classroom practice

Commercial production of language materials for Portuguese for the general public has developed over the past twenty years. This reflects both an increase in international mobility and the trend to view foreign language learning as the acquisition of a tool of communication accessible to anyone. In addition to a wealth of phrase-books and 'survival kits' for the traveller, a number of 'holiday' and introductory language courses has been published. There is, in fact, a concentration – if not a saturation – at the bottom band of the market as Publishers look for evidence that a demand exists that would ensure viability for a project involving more advanced language material for Portuguese. In spite of all the odds, some have taken the risk. Caution, though, has dictated a preference for the area of self-tuition in search of a better potential with regard to volume of sales. Notwithstanding, some self-tuition courses offer the flexibility of being adaptable to class group and one-to-one teaching situations.

Hodder & Stoughton and Hugo Books have been publishing Portuguese courses at more than one level. At the top end of Hodder's Teach Yourself range there is Manuela Cook's *Portuguese. A Complete Course for Beginners*. Initially written in 1987, reissued in 1992, and updated in 1996, it has been listed for up to Council of Europe Threshold level, or post-GCSE. Equally at the top end of the market, there is Clive Willis'sclassic *An Essential Course in Modern Portuguese*, published by Nelson/Harrap, which has been kept up-to-date in revised editions. This book has an additional application as an easy-to-consult reference work for grammar. A recent addition is Routledge's *Portuguese. An Essential Grammer*. The British Broadcasting Company produced *Discovering Portuguese*, a beginners course first published at the time of the respective television programmes in 1987 and now with a 1995 revised edition. However, the BBC's great success appears to be *Get By In Portuguese* which had its first impression at the time of the respective radio programmes in 1982 and has a recent 1995 edition. Copies of nearly all these course books and accompanying cassettes are kept by a large number of public libraries throughout the UK.

Teachers of Portuguese have open to them the option of complementing UK commercially produced material and livening up their class work with real-life simulations based on *realia* from Portuguese-speaking countries. Of course, teaching materials from Portugal and Brazil can also be brought over or obtained through UK booksellers, but the methodological orientation may not always coincide with the general practice in this country. Portuguese Consulate teachers complement commercially available courses with their own produced material, which is particularly beneficial as it provides a line of continuity of approach for the children of immigrant families who may carry on their education in their parents' country of origin.

Difficulties exist for the other two defined groups of individuals teaching Portuguese in the UK, namely the qualified teacher who does not have a native or otherwise proficient knowledge of Portuguese, and the Portuguese native speaker who may not have received professional teacher training. Both would greatly benefit from a course package that would cater for their respective needs, diverse as they are. This course would aim primarily at the GCSE syllabus; would be specifically designed for class use; and would provide both methodological guidance and target language support.

Technology, the media, and events

In addition to the audio and audio-visual cassettes that accompany some of the course books mentioned above, other technological facilities have been put at the service of learners of Portuguese. Multimedia software in Portuguese has been produced by the University of Glasgow for the Technology Enhanced Language Learning project carried out by the TELL Consortium based at the University of Hull as well as the introductory language course *De tudo um pouco* which is now available on line. The Internet is a rich source of relevant information both in English and in Portuguese. The Worldwide Web Services Provider includes daily LusoNews or *Noticiário Lusófono* for the Azores, Angola, Brazil, Cape Verde, Guinea-Bissau, Macao, Madeira, Mozambique, Portugal, S. Tomé e Príncipe, and Timor. Good use of the Web and the latest technological progresswas made in the publication last year of 'Brazil in the School, a major new teaching resource on Brazil'. This venture, originated by the Brazilian Embassy, provides a teaching and learning package for geography in secondary education. Although it is not a language specific resource, it has a cross-curriculum scope in which some Portuguese text and voices are also present.

There are two other excellent sources of authentic material. *Radio Televisão Portuguesa* has an international channel – *RTPi* – and *Radiodifusão Portuguesa* equally has an international broadcasting service – *RDPi*. Their programmes include news, current affairs, and entertainment. UK publications in Portuguese for immigrant communities are another potential source of lively material for class use. The magazine *Vida Nova* caters for a multiple readership. It covers a variety of topical issues in factual language of application to GCSE level; and it also contains a regular feature on Art and Culture which includes short articles on Portuguese, Brazilian and Luso-Afro literature with a direct application to A-level.

Extra-linguistic ventures can offer additional opportunities in the teaching and learning of Portuguese. This is the case with *Exposição Mundial de Lisboa de 1998* or EXPO98, an international exhibition Portugal will be staging next year. At the threshold of the twenty-first century, this event marks the half millennium of Vasco da Gama's discovery of the sea route to India, and highlights Portugal's sea-faring era. Under the theme is '*Os Oceanos – Um Património para o Futuro*' or 'The Oceans: a Heritage for the Future'. EXPO98 looks both towards the past and towards times to come, and its theme has been reinforced by the United Nations declaring 1998 the International Year of the Oceans. Related school projects are being undertaken such as the *Sete Mares* and *Oceanofilia* programmes.

Organisational backup

Direct and indirect support in the teaching and learning of Portuguese is available from a number of organisations and initiatives. Fifty years after having published the first edition of *Vida Hispánica*, the Hispanic and Luso Brazilian Council continues its involvement in the well-being of Portuguese. Its present home is Canning House, where Portuguese receives support through various services to teachers and learners and where cultural events, courses and conferences are held often in conjunction with other bodies and associations. Portuguese is also regularly present in Canning House publications, namely the Education Department Newsletter and Events, as well as the BBP, British Bulletin of Publications on Latin America, the Caribbean, Portugal and Spain. As part of the British Council, the Central Bureau for Educational Visits and Exchanges plays an important role. It helps facilitate educational links between schools and colleges in Portugal and the UK and it promotes cooperation in European Union funded programmes, although these are not necessarily language based. The Centre for Information on Language Teaching and Research issues an information sheet for Portuguese entitled 'Portuguese: Resources for teaching and learning'. This contribution from CILT is particularly useful to newcomers trying to find their way in respect to facilities that may be available for Portuguese.

"Direct and indirect support in the teaching and learning of Portuguese is available from a number of organisations and initiatives"

At the centre of EU and British educational developments, ALL is in an privileged position to give general support to teachers of Portuguese. In addition to including contributions for Portuguese in *Vida Hispánica*, ALL publishes a half-yearly Portuguese Bulletin that disseminates a variety of information on developments, opportunities and events, news of which might otherwise not reach some of those who will most benefit from them. Occasionally articles on Portuguese or with specific relevance to this language appear in ALL's publication *Language Learning Journal*. On average three Portuguese sessions are included in Language World, ALL's nationwide annual conference for teachers. ALL has produced a set of language posters for Portuguese, for classroom use. ALL holds in-service courses for Portuguese together with one or two other languages. In 1993, with the patronage of *Instituto Camões*, ALL held an in-service Weekend for Teachers of Portuguese at the GEC Management College, Dunchurch, with a full programme exclusively for Portuguese. Initiatives like this one greatly enhance the profile of Portuguese in the UK. In 1995 ALL took a group of UK teachers of Portuguese to Portugal where they attended a course at *CIAL Centro de Línguas* which catered for different levels of language competence and updated participants on contemporary and cultural background issues. Finally, Portuguese Sixth Formers' sessions for A level pupils and their teachers have been held by both the London and the

West Midlands ALL regional branches, and the latter has also held events for HE students of Portuguese.

EXAMINATIONS AND TARGET LANGUAGE

Examining boards

Advanced level examinations for Portuguese in the British educational system started in 1957, run by the University of London examinations board. This was mainly the pioneering work of Luís de Sousa Rebelo, now Professor Emeritus in Portuguese Studies at King's College London. Much later there was a widening of provision to the general level, and for a time, two boards, London and Oxford, offered GCE Ordinary level. Since 1989, a General Certificate of Secondary Education exam in Portuguese has been run by the University of London Examinations and Assessment Council, together with A-level.

Unfortunately, ULEAC, the only board offering Portuguese, was soon after to announce its intention to discontinue the Portuguese exams on the grounds of a relatively low number of candidates at both levels. Exam provision for Portuguese looked definitely doomed with the implementation of the National Curriculum and the need for a new syllabus after 1997. This brought a strong reaction from a number of organisations and individuals. Finally, a solution was found partly as a result of the present writer's involvement in the international examinations board run by the University of Cambridge Local Examinations Syndicate where thanks are due to Jane Webber's positive appreciation of the problem. We are fortunate that provision of updated examinations for Portuguese has been ensured with UCLES.

The year 1998 will see the introduction of the new Portuguese examinations, the UCLES/MEG GCSE and the UCLES/OCEAC A-level. The different acronyms reflect the joint work from different boards. The Portuguese exams will be run from the Cambridge-based UCLES offices.

The new provision for Portuguese follows the changes demanded by the National Curriculum and the School Curriculum and Assessment Authority, and thus the new exams conform to the new subject criteria and regulations for Modern Languages. Moreover, not only Portuguese has been given a future in the British educational system as it has now examinations on a par with those for the traditionally more popular foreign languages in the UK. A new feature – as required by the NC and SCAA – is assessment in the target language with a minimal use of English. In the future GCSE Portuguese this assessment is greatly assisted by testing conducted with pictorial stimuli. Compared with the old format, exam papers for Advanced Level will have a reduced literary content in favour of a topic-based approach.

> **"The new provision for Portuguese follows the changes demanded by the National Curriculum and the School Curriculum and Assessment Authority, and thus the new exams conform to the new subject criteria and regulations for Modern Languages"**

Other recognised examinations boards have included provision for Portuguese over the past decades, though some not on a permanent basis. The Institute of Linguists, however, not only has been a reliable regular provider of certification for Portuguese but has gradually enlarged the scope of exams for this language. At present the IoL's Examinations in Languages for International Communication are offered at five levels for Portuguese, out of which the ELIC Preliminary caters for near-beginners, the General Certificate is equivalent to GCSE, and the Advanced Certificate can be compared to A-level. The ELIC Diploma is comparable to BA Hons. The IoL also offers Portuguese exams designed as a professional qualification for the specialist language user in industry, commerce and the public services. These include a Bilingual Skills Certificate, a Diploma in Public Service Interpreting, and a post-graduate level Diploma in Translation.

The Portuguese language today and tomorrow

The classroom materials teachers need are those that will help them meet examination requirements in today's Portuguese language. According to the 1995 edition of the World Almanac, Portuguese counts around 180 million speakers throughout the world; however, 200 million is the figure claimed on the Internet. More relevant than a precise figure – if that is realistically possible – is the geographical spread of Portuguese which makes it one of the major world languages and a vehicle of expression for different cultures. Besides being the idiom of mainland Portugal, it is that of Madeira and the Azores; it is the idiom of Brazil; it is the official language of five African countries known as the *PALOPs – Países de Língua Oficial Portuguesa*; and it is spoken in other areas of the globe. A *Comunidade dos Países de Língua Portuguesa* or Community of Portuguese Speaking Peoples has been recently formed which brings together the countries that share the Portuguese language. Its Constitution was signed on 17 July 1996 at Belém, near Lisbon, by the heads of state from the different countries whose official language is Portuguese. The CPLP aims to preserve linguistic, historical and cultural links and to promote closer business ties between the member countries.

The CPLP introduces a new dimension in the relationship between the Portuguese of Brazil and that of Portugal which can be seen as analogous to that between the English of America and that of Great Britain. There are some differences of pronunciation and spelling, as well as different lexical and syntactic first choices. An old issue has been uniformisation of spelling. This has involved Portuguese and Brazilian scholars and government authorities throughout the decades of this century and dates back to earlier times than the span of the present fifty year survey. In 1943 an agreement was signed between the Brazilian Academy of Arts and the Academy of Sciences of Lisbon with a view to achieving intercontinental unity of spelling to Portuguese. Several attempts have been made to bring this *Acordo Ortográfico da Língua Portuguesa* into effective use and eliminate disparities of spelling. In the current decade, there has been a renewed wave of interest, this time with the *PALOPs* as new partners in decision-making. However, some differences are likely to have to remain which can be justified on phonological grounds. Furthermore, English gives us an example in which other than purely linguistic reasons may sustain the practice of different spelling. 'Harbour' and 'harbor' in itself will signal on which side of the Atlantic a reader of an English text is mooring where there are no other signs on the horizon. Texts and voices from different parts of the Portuguese speaking world will, therefore, be essential teaching and learning material, as well as insight into their respective diverse cultural backgrounds.

The future of Portuguese in the UK

Much seems to be favourable to Portuguese in the UK at the end of the twentieth century and the end of the fifty-year period covered by this survey. In spite of their tight schedule of lectures, tutorial duties, research work and other professional commitments, university staff are finding time to promote Portuguese. In this respect there is a notable level of activity, as shown, in the recent past, by the ICGP and the AIL conferences held in the UK, and in the near future, by the ACIS and the AHGBI conferences due to be held in Portugal.

At other levels, however, there is a more complex picture as to the situation of Portuguese. In secondary and primary education, the Portuguese Consulate guarantees a reliable core of teaching provision. There is also plenty of talent waiting to be explored amongst UK qualified teachers in Modern Languages and native speakers of Portuguese resident in the UK. Although there is a lack of material purposely designed for class use, self-tuition courses exist that can be adapted; and Portuguese is not short of teaching aids and technological support in the way of audio and video tapes, computer software, Internet on-line information, as well as radio and TV broadcasts.

Yet Portuguese is taught as a curriculum subject only in a handful of UK schools; many AE Portuguese classes are discontinued before the intended course reaches its conclusion; most book shops throughout the country stock no more for Portuguese than travel guides and 'holiday' language material, if that much; and educational events for Modern Languages tend to have a rather poor representation for Portuguese. In this overall state of contraction, Portuguese is seen as a minority language, or a lesser-taught-language, or, in more diplomatic versions of the same concept, a less-taught or less-popularly-taught language.

Fortunately, some big strides are being taken towards improving this situation. Courses for teachers may become a key element of improvement. Professionally qualified teachers already working with other languages in the British system who are also equipped to teach Portuguese can more easily seize the opportunity to introduce this language in their school if and when it arises through an opening in diversification policy and available curriculum time. Individuals teaching in AE who acquire professional training will be in a better position to hold their classes in spite of external factors that may contribute to poor student attendance.

An increased number of successful classes is likely to result in a larger number of candidates for the examinations on offer. It should also create a larger market that may encourage the book trade to undertake projects for class specific material that would give both methodological guidance and linguistic backup, thus catering for the needs of different groups of teachers . It may, indeed, be a starting point for a virtuous circle of growth for Portuguese in the UK. However, this alone will not suffice.

Little hope could have been nurtured for Portuguese in the UK if no secure exam provision existed. A greater emphasis on TL in new-style examinations points to future needs, be it for vocational purposes or for learners moving on to a university course. Gone may be the days when the specialist linguist preparing for a degree would need no more than a reading ability of Portuguese. Language proficiency can be expected to become a pre-requisite for Portuguese both in the traditional Language-Literature degree courses and in innovative subject combinations such as Portuguese with Parliamentary Studies.

Whatever the sector, greater demands can be predicted for both teachers and learners of Portuguese in an scenario of strong competition. Other languages will be fighting to get out of the less-popularly-taught classification, or not to fall into it. At the moment Portuguese appears to be on the right path to better days. However, success will greatly depend on a sustained effort at secondary level – and primary too – as well as in AE in order to grant Portuguese a more visible share of the Modern Languages scene.

"At the moment Portuguese appears to be on the right path to better days. However, success will greatly depend on a sustained effort at secondary level – and primary too – as well as in AE in order to grant Portuguese a more visible share of the Modern Languages scene"

This article started with a reference to entries for Portuguese as found in the first edition of *Vida Hispánica*, in 1947. An attempt at an equitable distribution of printing space was made then. The example set fifty years ago could probably be followed today if the editor of this journal were to receive more contributions for Portuguese. Perhaps they will come from readers of this article who would also be welcomed to offer Portuguese sessions at multi-language events like the ALL Language World annual conference. A combined sustained effort is essential if Portuguese is to shed the label of less-taught language and thrive into a more prosperous future.

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Bring back translation – but with a difference!

Peter Bush
Middlesex University and International Federation of Translators (FIT)

Those readers of *Vida Hispánica* with thickening midriffs and greying hair will remember the days of those key weekly or fortnightly items on the 'A' level and university degree student menu: the alternating unseen and prose. For the benefit of the younger post-modern, post-communicative generation, I will sketch in the contours of those linguistic mountains we had to climb. Teachers and examiners would set prose extracts from usually literary texts ranging from forgotten authors like Charles Morgan at humdrum 'A' level to James Joyce and Jane Austen in the more picky, undergraduate stakes. These extracts would be given no context, historical, social, literary or linguistic: their sole virtue would be that they encompassed a number of grammatical points and posed testing teasers for the 'top end of the range', the so-called high-fliers the system was only interested in nurturing. They were translations into Spanish completed by mainly mother-tongue speakers in a tradition inherited from the pedagogy of Greek and Latin teaching. The prose was deemed to be a supreme test of intelligence.

On the other hand, the unseen passages were culled from anybody from Quevedo to Delibes. In these classes, literary style had to have a place. Students were usually advised that their translations should read fluently, as if written in English in the first place and should be faithful to the original. The texts, however, were again out of context and the main language resource for the student was the dictionary. Although the final product was an English text, the teaching was rooted in the Spanish and the exercise was Spanish teaching by the most indirect method possible – through the writing of English. As we know, language classes were then dominated by the use of Englisn, so that obliqueness seemed commendable rather than peculiar. It was in a similar vein that my Cambridge University tutor had advised me against spending a year in Spain as part of my degree in Medieval and Modern Languages - 'it would disrupt the intensity of the three years of the Cambridge experience.'

We shouldn't think that this pedagogy of translation was consigned to the dustbin of history by the revolution of communicative language teaching. Translation may be well nigh gone from schools but in many universities the prose and unseen still lurk either in pristine state or in a more modern guise – with 'annotations'. Students are still often given short texts to translate into Spanish and English and are asked to annotate the difficulties, whether they be cultural references, colloquialisms or idiomatic expressions.

For the last ten years I have worked as a freelance literary translator and since 1993 have taught on postgraduate translation courses. There are now more than ten M.A.'s in Translation in the UK. Each has its own particular specialism which is taught in the context of the new discipline of Translation Studies. More and more students are completing these courses with dissertations or writing doctoral theses that can range from translations with critical introductions to Translation Theory, the History of Translation or Linguistics and Translation. It seems that there is a change of attitude towards translation within institutions of higher education and teachers of Spanish should be taking a keen interest in the new trend which is likely to lead to a new emphasis on translation in language teaching influenced by the experience of professional translators and by research in Translation Studies.

"The prose was deemed to be a supreme test of intelligence"

In any case, if you have passed through the portals of any Spanish University in the last four years, you will have been hit by the translation renaissance there. More than fourteen Spanish universities now offer undergraduate degrees in Translation and Interpreting. There is a proliferation of journals and conferences. Thousands of enthusiastic students of translation have deserted *Filología Inglesa* for courses that offer intellectual rigor, a range of inter-disciplinary, critical perspectives and vocational possibilities. The Peninsular publishing industry is, meanwhile, awash with translations into Basque, Catalan, Galician and Spanish.

Translation can be described as a series of 'is' and 'is not' activities which constitute a unique and original form of communication. Perhaps if I detail some of these, the pedagogical possibilities will rise to the surface? As I am a literary translator, my slant will be literary but my manifesto is equally valid for translations of scientific and technological texts.

THE TRANSLATOR AS READER AND WRITER

Professional translation is the closest, most sophisticated form of reading. No-one reads a text like a translator who reads and re-reads every word, sentence, paragraph, page of a text. A translator looks for meaning and meanings, structure, patterns, images, metaphors, historical, economic, culture references, is sensitive to colloquialisms and intertextuality. These multiple readings may resemble and draw on those of literary critics or theorists but the latter aim to produce a literary theory, commentary or an interpretation in some form of academic discourse. They supplement the source text, are read independently of it, or in its stead.

"Professional translation is the closest, most sophisticated form of reading"

I have translated a number of novels by the Uruguayan writer, Juan Carlos Onetti. It was only on the third or fourth draft of *No Man's Land* that I noticed how the strangeness with which a female protagonist viewed her body was particularly expressed in relation to her head. Alienation from her body meant her head almost acted by itself, was out of control. The detail is in the opening paragraph of the novel as the head of an unknown woman jerks round as the car in which she is travelling swerves round. Later on, the woman is working her way towards suicide. Unnamed and without personal pronouns as is possible in Spanish, Onetti makes the reader struggle for connections, introduces a note of strangeness, a vague lack of control, emphasises the aloneness, the lack of persona, of solid identity. The anonymous protagonist goes into an hallucinating dream present in the detail of her hair, 'the faded yellow of dry fields'.

> She fell on the bed, her eyes shut. She could see a big yellow deserted field. Nobody else would walk on the tinder-dry pastures, whether they be men or animals. There was a wooden hut in the middle of the field, right in the middle, against a blurry backdrop of mountains. Suddenly her head started sobbing. She lit a cigarette and started sipping her coffee. Always alone in her wooden hut, surrounded by an unbridgeable loneliness, it was the silence of animals sleeping. Sometimes she listened to the sobbing head. It was a soothing lament, on a strange, repeated note, like a child rehearsing over and over again the pronunciation of a vowel in a foreign tongue.

There is a self-loathing, estrangement from self, of being unable to touch her naked body in which two sentences stand out, a separation from her body, foreshadowing the suicide in which she is split in two, as if killing or being killed by her other self: *De pronto su cabeza empezó a llorar* – literally 'Suddenly her head began to cry'; '*A veces escuchaba el lloro de la cabeza* – literally 'Sometimes she listened to the crying of her head'. A translator has be able to read some of the many levels within the original and then resist the weight of conventional English pressing down on the brain, rejecting such versions as 'the tears began to stream down', or 'she heard herself crying'.

A translator's readings develop in the context of a re-writing of the text in another language and culture where it will be read as an original text. Translations are, after all, written and published for readers with no knowledge of the source language. (In the midst of a raging argument with my adolescent son over the nature of religion, he looked at me in total disbelief when I pointed out that the Bible which he does not read was a translation, if not a translation of translations.) A translator has to develop into a writer, confronting the challenge of interpreting the original and creating an English that in turn disturbs expected patterns on the page. It is also a complex process that works from the imagination and unconscious within the professional framework of a project that has to be rationally planned and paced. Although the writing of translations involves thousands of choices and decisions, many solutions will emerge intuitively, many depths of the text will remain unplumbed, new ones will be discovered. Although the 'prose' and 'unseen' brigade would have thought this anathema, the fact is that every literary translation is an interpretation created through the numerous re-readings and re-writings. Even the many academically correct translations that are dead on the page are interpretations, guided by ideas of fidelity to original intentions, the mind of the author or a particular view of his or her work. So one appeal of literary translation is this communication through re-writing in the interaction between source and target texts. It assumes that an essential part of a translator's training will be development as a creative writer.

THE TRANSLATOR AS RESEARCHER

The constant to-ing and fro-ing between the source text and the drafts of the text in the target language points to the inevitability of research. The translator will constantly be researching, has to develop an alertness or awareness to what might require research, and that might not always be obvious. Research for the purposes of literary translation is not, as is often put forward, about 'getting into the writer's head'. That is a futile quest. The writer's perspective is important but it is not the final word and abstract comments about aims or intentions can never bring the reader into the complexity of the text as it is read subjectively and re-interpreted by each reader. However, each translation does presuppose definite research tasks that will be determined by the date of the source text, its culture as well as its writer. Some contemporary writers like to help or control their translators by providing information and organising seminars. Gunter Grass, for example, will send to his translators an information pack before they start to work on his latest novel. This might include historical background, topographical detail, maps, photos, notes on dialect, colloquialisms, explanations about characterisation and the structure of the narrative. After his translators have had time to get into the translation, he will organise a seminar near his house where problems and solutions can be collectively discussed. Most writers are probably not as organised as this, but may prefer individual collaboration. Whatever the realities of collaboration, a knowledge of a writer's work and culture is a prerequisite preparation for a translation.

It is also necessary to read background history, culture and literature. Whether the text is or is not contemporary, that research will be necessary, time-consuming, fascinating and frustrating in its open-endedness. I will illustrate this by referring to my translation of *Quarantine* by Juan Goytisolo. The novelist began to write this text driven by sadness at the death of a North American friend. As he was writing in his home in Marrakesh, the Gulf War began and the narrative became, amongst many things, a meditation on forgiveness in the Christian and Muslim worlds, partly as reflected in the writings of the Sufi mystic Ibn Arabi and in the *Inferno* by the Catholic Dante. The text is polysemic, suffused with references to political events, images of hell and heaven from different religious traditions, from medieval and contemporary art, from the worlds of television and advertising. In the course of the translation, it was necessary to read Ibn Arabi in Spanish and English translations and Dante in Italian and a variety of translations, not primarily to search out particular references but in order to read the Spanish original more sensitively and to enrich my language in order to achieve a translation of similar complexity and range of resonance and reference. I also read a Trevor Griffith's play and Tony Harrison's poetry that were responses to the war in Iraq and Kuwait. As this was one of a number of translations I have completed from Juan Goytisolo's work, I also brought to *Quarantine* the knowledge and experience from translating his autobiography and political articles and from seeing the programmes he made for Spanish television on aspects of Islamic culture. All this reading and research then found its expression not in a critical article on the text, in rationalistic, academic discourse but in a re-writing in literary language. Academic discourse privileges itself as superior to creative, original use of language and has long since put down translation as a mechanical, second-hand, ancillary activity. But the times, they are a-changing and very occasionally for the better.

THE TRANSLATOR AS A COMMUNICATOR WITHIN CULTURE

I wonder why we teachers of Spanish rarely see ourselves as bilingual and bicultural. There is this idea that when we learn languages, it is something that is added to our English, an accretion in a separate department of the brain and self, as if those stays abroad, that living immersed in another language and long apprenticeship in other literatures, music, economies or whatever our specialist interest may have been, did not change our perception of culture and of ourselves. It is perhaps a way of description rather than the reality. I remember what most fascinated me about my school-teacher of French was the way he spoke in French about French life so enthusiastically a couple of lessons a week.

"a knowledge of a writer's work and culture is a prerequisite preparation for a translation"

On the other hand, many British students in schools are now bilingual if not quadrilingual and often have less restricted responses to other languages and cultures. Use of other languages and translations is the natural, accepted way of life. Then, it became necessary to describe people as 'between' cultures, as if they were somehow suspended above the abyss, belonged nowhere. That it is why I prefer to talk about translators as being mediators within cultures. Literary translators translate characteristically what is selected out for whatever reason as the best of its kind, whether the source be comics, crime fiction or classical tragedy. A publisher has invested money in something that he has decided will sell on the market. Translators are then re-creating what is thought to be the highest point of literary consciousness in a given culture where it will have been endowed with emblematic power as a unique expression of the national language and spirit. This is particularly true at the moment in a Europe whose national educational curricula are being legally forced to give priority to narrowly nationalist traditions. In post-Thatcherite schools our children read few translations on their GCSE courses.

The experience of the professional translator is the negation of such exclusivity: he or she works from within both cultures in order to create a work that communicates the deep resonances of the original in the target language. Communication and comprehension is possible, however fleeting and difficult, because the translator can read and respond to the original within the source language. Whilst that happens in the reading, the text works on the individual's repertoire of languages and cultures, feelings, emotions, memories, all that flotsam and jetsam that is everyone's subjective consciousness. Any speaker of English in the UK has multiple Englishes, has been translating within

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these ever since they uttered their first words. In translation from a foreign language, that activity is extended. It is another reason why translation is such an exciting intellectual and emotional activity. There is reading, an interpretation of a source text created by an individual author that through research, re-reading, re-drafting hardens into a rewriting in another language in a complex form of communication within cultures. This text is then recreated by the readers who buy the book.

THE TRANSLATOR AS COLLABORATOR AND ACTIVIST

Translating is often thought of as a solitary, rather forlorn activity. As should already be clear, there are long periods of individual working on the text . These are punctuated by different forms of collaboration with writer, editor and copy-editor. Translation takes place within a publishing industry that is increasingly cut-throat and controlled by multi-nationals hiding behind the warm, familiar names of British publishing. A professional translator has to be equipped to deal with the commercial realities of contracts, deadlines and defence of their work. They belong to associations like the Translators Association and the Institute of Translation and Interpreting which organise seminars, conferences and networks for the protection and improvement of professional status. Translators also frequently collaborate on projects with fellow translators.

"Translators can play a role, however small, in opening up the reading culture of the UK"

Literary translators can also persuade publishers to take on projects. Many translations which are published are the result of such activism. I have been working for over three years off and on with an anthology of Cuban short stories, *The Voice of the Turtle*, which will shortly be published by Quartet Books. The idea which I took to Quartet was very simple: stories that went back to the twenties, stories written by writers living on the island, writers in exile in the United States, Paris or the UK, an anthology which would give readers some idea of the richness of that literary tradition before and after the Revolution. As a result of visits to Miami, Havana and South Kensington, I was able to get to know Cuban writers, talk to them about the Cuban tradition and their own writing. This was supplemented by reading of hundreds of stories, some reproduced on the flimsiest of paper, faint photocopies of handwritten manuscripts, some garnered through inter-library loan. The Arts Council which provides substantial support for small presses who publish translation gave Quartet a grant that enabled the book to expand to 29 stories translated by eight different translators. Translators can play a role, however small, in opening up the reading culture of the UK.

In conclusion, the teaching of translation has an important role to play in the teaching of languages, the writing of English and the transformation of cultures. There are many signs at postgraduate and undergraduate level that that is recognised. Translation needs to be re-introduced vigorously in the context of the new language teaching. Translation as communication, professional vocation and imaginative re-creation will then finally lay to rest the ghostly unseens and proses that still send a shiver of fear or even a *frisson* of pleasure down many an elderly spine.

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Needs and expectations of *ab initio* learners of Spanish in British universities

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This article analyses the needs and expectations of ab initio language learners taking Spanish as a minor or as an optional subject in their degrees in British universities, and the extent to which these needs are met by current teaching approaches.

FOREIGN LANGUAGES IN HE TODAY

The picture of language degrees in British universities has changed greatly in the last thirty years. Nowadays, the availability of single honours degrees in any language at universities is declining. Universities have diversified their offers of courses and the trend in languages degrees seems to be moving towards a multilingual approach in which graduates specialise in two or three languages.

Language experts in the old sense of the word – specialists in literature and philology – are scarcely in demand. Knowledge of languages is an asset in today's job market but employers want graduates with generalist skills. Thus the priorities of the learners have changed with greater emphasis being placed on the value of useful knowledge and skills, and vocational and professional degrees have been created to adapt to these new circumstances. The number of joint degrees in languages and a different discipline is growing as well as those degrees of non-specific linguistic orientation which include a language component as a minor or optional subject. Furthermore, universities have also started to offer language training and other services to general business and industry. Since more courses are offered to non-language degree students a distinct feature of this new situation is the growing number of undergraduates taking *ab initio* language courses.

Finally, the profile of the learners studying languages has also changed. Nowadays British universities attract a less homogeneous clientele than they used to, with more mature students taking first degrees and, especially in inner city areas, more students of different ethnic and cultural backgrounds joining university courses.

REASONS FOR THE CHANGES IN LANGUAGE DEGREES

The origins of the changes in modern language degrees can be traced back to the belief, explicitly expressed by the Council of Europe back in the 1950s, that foreign language study promoted "a greater understanding of one another among the peoples of Europe" (Van Ek, 1977) and that knowledge of foreign languages was an indispensable skill in the modern world. Thus, successive British governments since the 1970s have implemented education policies to promote the commercial and industrial significance of all subjects taught in universities. Modern languages departments were openly "encouraged to market their expertise to business and industry" (Bird, 1984) and appraised according to their contribution to the economic demands of the nation.

> **"the priorities of the learners have changed with greater emphasis being placed on the value of useful knowledge and skills"**

THE 1970s – METHODOLOGICAL REVOLUTION

The changes surrounding British Higher Education institutions have a counterpart in the theoretical and methodological changes occurring in the world of linguistics and applied linguistics in the last three decades. The seventies saw a change in aims and methods in language teaching at degree level. With the development of new teaching approaches, materials and technologies, language courses were transformed and communicative competence became their main aim. This methodological revolution was a reaction against the aims and methods that had dominated language teaching for decades. Until the 1970s foreign languages had been studied according to the methods that guided the study of Classical Greek and Latin. Degree courses in foreign languages aimed to prepare specialists in literature and philology. Thus grammatical and literary aspects of the language were given special prominence and stress was placed on reading and writing skills, heavily neglecting oral and aural skills (phonetics and oral language did not have a place in the syllabus until well into the twentieth century).

The change in language teaching came in the form of the functional approach to foreign language learning which emerged to ensure that learners were taught only what was relevant to their needs (Wilkins, 1975). Their needs were largely assumed to be mainly oral, thus oral and aural skills were given main attention. The organising principles of the functional approach were functions rather than the structure of the language. And although grammar was claimed to have been taken into account it had merely "an implied presence: in sight; perhaps, but not in mind" (Widdowson, 1990).

The recommendations of the Council of Europe were put into practice by Van Ek in his Threshold Level for foreign languages, originally designed for adult learners. Language was broken into units of learning objectives which included a list of situations, notions, functions and vocabulary that learners had to cover. After passing the Threshold level, which is "what learners minimally need to be able to do in a foreign language" (Van Ek, 1977) – normally achieved within 100–150 hours of study – learners would take different units according to their needs gaining official recognition or credit for them. The 'credit' or 'unit' system was the first attempt to offer learners courses tailored to their specific needs.

PROBLEMS DERIVING FROM THE FUNCTIONAL APPROACH

The functional approach in various forms has been the dominant approach in foreign language classrooms in the last fifteen years. An analysis of its main issues will help us to assess whether this approach is the most adequate for the needs of our students.

Within the functional approach there are several trends which have in common the same aim: to enable learners to communicate effectively in different situations and cultural settings. The main problems of the functional approach can be summarised:

"learning tends towards the memorisation of large numbers of transactional dialogues, rather than in any deeper understanding of the language"

- firstly, the focus is heavily placed on the functional aspects of the language and, thus, learning tends towards the memorisation of large numbers of transactional dialogues, rather than towards any deeper understanding of the language;
- secondly, although the functional approach recognizes the theoretical relationship between language and social environment, in practice, the functional use of language has been separated from its cultural dimension (Roberts, 1991). In other words, culture has been relegated to a fictional setting in which an event is taking place or implied as background information;
- and finally, language seems to be provided to fulfil the functional linguistic needs of potential travellers and consumers, and foreign language classrooms have been dominated by a view of "language for touring" (Byram *et al.*, 1991). This situation is clearly evidenced in coursebooks based on this approach which resemble a tourist phrase book more than a pedagogic aid to language learning. In these coursebooks learners are often put in the role of "tourists, travellers and consumers" with native speaker interlocutors serving as "sources of information and goods" (Byram and Morgan, 1994). Learners are, therefore, outsiders surviving in an alien environment.

The question that arises from this situation is whether the functional approach and the coursebooks based on it meet the aspirations and needs of *ab initio* learners. Personal experience of teaching undergraduates taking *ab initio* Spanish language courses in several HE institutions shows that learners are dissatisfied with coursebooks based on the functional approach. Comments such as "I do not want to waste time practising how to book rooms in hotels because what I want is to be able to chat with the receptionist about life or death, or the economic situation in Spain" are not unusual. These complaints, together with personal dissatisfaction with the functional approach, have moved us to survey the needs and motivation of the *ab initio* learners in institutions where one of the writers teaches. Are they moved because their knowledge of Spanish will make them more attractive to prospective employers? (instrumental motivation) Or, are they learning Spanish because they are genuinely interested in Spanish language and culture? (integrative motivation).

MOTIVATION IN HE LEARNERS

There are no conclusive studies on *ab initio* language learners' motivation in HE, but a recent study of American non-specialist learners (Roberts, 1992) seems to indicate that most of the respondents wanted to learn the language for integrative reasons. Furthermore, a vast majority of them (80%) mentioned as their main reason for studying languages a desire to access the target culture – where culture encompasses both 'high culture' ie. literature, music or art, and the way of life of a language community.

Another international study comparing learners motivation in HE (Coleman, 1995) shows, in those British learners of Spanish interviewed, a mixture of instrumental and integrative reasons. Moreover, the study reveals that a high percentage of learners are mainly studying Spanish because they like the language and they want to have a better understanding of the way of life of the country or countries in which the language is spoken

AB INITIO LANGUAGE LEARNERS OF SPANISH IN HE: CASE STUDY

In order to have an overview of the needs and expectations of British *ab initio* language learners, undergraduates taking Spanish at two universities in the London area were invited to answer a questionnaire. The questions were chosen to determine their profile taking into special account issues such as motivation, concept of culture, and role of culture in their language learning. For the purpose of this article these universities will be referred as A and B. University A is a 'new' university and students from this university were taking Spanish as a minor subject in their degrees. University B is an 'old' university and learners examined are studying Spanish as an optional subject in their mainly sciences-oriented degrees.

The Learners

The majority of *ab initio* learners in the Spanish programme of both universities, answered the questionnaires. Therefore, the survey is highly representative within the institutions. The analysis of the answers of learners at both universities brought some noticeable outcomes. Although in the case of university A almost half of the learners (48%) are mature students and in university B all learners are 25 and under, both groups share very distinct features. Approximately the same proportion of the respondents in both universities (about 60%) do not regard themselves as monolingual. Only about half of them in each university consider English as their first language; and finally almost all learners are studying, or have studied, at least two foreign languages and more than fifty per cent of the total, three or more.

The Learner and the Spanish Language and Culture

All the learners involved in the case study have studied Spanish for up to eighteen months. When asked the reasons for learning Spanish, some noticeable differences between learners in institution A and B appeared. In the "new" university all learners pointed to integrative motivation as either the most, or next to the most, important reason to study the language, and half of the learners (52%) were studying Spanish for professional purposes. Therefore, integrative motivation is dominant although in some learners integrative and instrumental reasons overlap. Only one in five learners gave the use of the language on holiday as one of the main reasons for learning Spanish.

In the case of institution B learners' priorities were, although to a lesser extent, also primarily oriented towards integrative reasons (74%). However, interestingly enough, the use of foreign language skills while on holiday and instrumental reasons share equal preferences as one of the two main reasons for studying the language (48% each).

There are substantial differences referring to the interaction with speakers of the target language. Most learners in institution A (75%) have first-hand experience of Spanish speaking countries, almost half of them (49%) having spent up to three months in total in those countries. Moreover, almost half of the learners (44%) maintain regular weekly contacts with native Spanish speakers outside the academic environment. Hence, in institution A learners' integrative motivation is accompanied by genuine interaction with native speakers of the target language outside the classrooms. In university B more than half of the students (64%) have first-hand experience of Spanish speaking countries but the length of stay is conclusively lower, most of those students (80%) having spent a week or less there. Finally, less than half of the students (41%) maintain contacts with Spanish speakers outside the academic environment and in almost all cases these contacts are sporadic.

A significant result in the survey in both institutions relates to the learners' interpretation of the concept of culture and the role of culture in foreign language learning. Learners were asked to express their idea of culture by elaborating a definition or selecting one from a list[1]. An overwhelming number of learners in both institutions (A 96% and B 80%) chose as sole answer, or as part of their answer, to describe culture as the "way of life and the traditions of a country or countries".

Learners were also invited to give their opinion on the role of culture in foreign language learning. Again almost all of them (A 88% and B 100%) considered that including aspects of the culture in the course would help them to learn the language better.

Finally, in the last two questions of the survey, where the views of the students on the relationship between language and culture were sought, opinions were evenly shared in both institutions. About three quarters of the respondents clearly expressed the view that culture classes should not be kept separate from language classes (A 72% and B 87%), and half of the students (A 68% and B 54%) acknowledged that the study of foreign languages had influenced their perception of their own culture and language.

> **"Only one in five learners gave the use of the language on holiday as one of the main reasons for learning Spanish"**

FINDINGS OF THE CASE STUDY

From the outcomes of the case study a number of important conclusions can be drawn with implications for the general approach to language teaching to be followed:

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[1] **The definitions provided in the questionnaire were taken from the four main categories Byram, Lloyd and Schneider (1995) established when they analyzed teachers' descriptions and definitions of culture awareness.**

- Most of the learners interviewed have experienced and have been exposed to more than one culture and language. Accordingly, most of them have escaped from, what Hawkins calls, "the monoglot's prison" (Hawkins, 1987). Furthermore, they seem to have developed a capacity for "intercultural understanding" (Byram *et al.*, 1991) – that is, a positive response to other cultures and the abandonment of ethnocentric attitudes.
- The majority of learners regards the target culture and its study as a very important aspect in their language learning process, and accordingly, the study of culture should be integrated in the language course.
- The majority of learners also share amongst them a similar idea of culture as "the way of life and traditions of a country or countries".
- Finally, most learners are studying Spanish moved by their genuine interest for Spanish culture and language.

"The majority of learners regards the target culture and its study as a very important aspect in their language learning process"

It can, therefore, be conclusively argued that functional approaches are not relevant to the demands of these *ab initio* learners. Memorising chunks of a language that have been emptied of cultural content – like how to rent a car or order a meal in a restaurant – indubitably does not fulfil these learners' linguistic needs.

A further issue, in most HE institutions today, is the trend towards cutting the time devoted to taught language classes in an attempt to save money and promote learner autonomy. The role of foreign language lecturers as providers of not only linguistic, but also vital cultural input is jeopardised and coursebooks are becoming the core of language courses rather than a teaching aid. The expectations of those learners moved by integrative motivation are, therefore, not met because coursebooks focus mainly on functional aspects of the language.

CONCLUSION

It is not the purpose of this article to extrapolate the results of the case study to all *ab initio* learners of Spanish in British Universities. However, these results are highly representative within the institutions targeted and they must be acknowledged.

One of the distinct features of *ab initio* foreign language learners in HE is that, depending on their main degree, they are going to study the language for a maximum of two or three years. Accordingly, they have limited time to achieve their goals and therefore, the time devoted to formal taught classes (three hours a week in most cases) has to provide them with the appropriate linguistic and cultural knowledge to express themselves in the target language. Summing up, these *ab initio* learners have to be presented with language and cultural settings relevant to their needs and expectations, something that the functional approach has failed to achieve.

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Vida Hispánica and its readers: a personal view

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IN THE BEGINNING...

Allison Peers must have been the supreme optimist! He was editor of and main contributor to *A Handbook to the Study and Teaching of Spanish* which also included an introduction to Portuguese and Catalan and appeared in 1938 when Spain was plunged into the depths of a very bloody, bitter Civil War – a time when headteachers would be far less likely to be persuaded to add Spanish to the curriculum in spite of its broader usefulness for trade with Latin America. In the middle of the Second World War when minds and money were concentrated on winning the war and education had been disrupted by evacuation, he wrote *Spanish Now* with its powerful, detailed arguments – a veritable clarion call to press for more teaching of Spanish. It is little realised that in its preface he stressed the very great importance of Portuguese which he considered demanded a book to itself and he added that increased attention paid to Spanish would itself react favourably on Portuguese! In 1943 the Hispanic and Luso-Brazilian Councils were founded (Canning House for short), one of the main objects being the promotion of the teaching of Spanish and Portuguese and with this in mind *Vida Hispánica* was born in May 1947 with its pages for teachers and *students*, news from the Peninsula and Latin America, tricky sentences for translation into Spanish and Portuguese, etc.. A small news item announced another birth – that of the Association of Teachers of Spanish and Portuguese (ATSP). Although this event was tantamount to some members breaking away from the Modern Language Association, this first issue contained an advertisement for the MLA and its journal, thus sowing the seeds for closer cooperation among language associations which culminated in the founding of ALL in 1990. By Spring 1953 ATSP was firmly enough established for Canning House to trust it with the publication of *Vida Hispánica* with the addition of *new* to the title and a message of goodwill from the new ATSP president, Salvador de Madariaga.

THE EARLY READERS

Who were the early readers of *Vida Hispánica*? Consisting mainly of secondary teachers, inspired by *Spanish Now* and fired by post-war hopes of a brave, new world, they were indeed true pioneers amongst whom there were a considerable number of teachers of French and other subjects without a qualification in Spanish, but willing to acquire a working knowledge of Spanish through their own efforts, the keenest even studying for a degree in the evenings at Birkbeck College after a day's teaching. Allison Peers' *Handbook* was an indispensable aid, but they were desperate for suitable textbooks and, as can still happen today, all too often lonely, being the only Spanish teacher in the school or, indeed, for miles around. For such teachers *VH* proved to be a godsend – a true friend and guide keeping them up-to-date with articles on the latest developments, informative and thought provoking editorials and helpful book reviews. It was of special use to teachers who had to tackle the teaching of sixth form Spanish with its articles on set books, literature and culture in general, model translations, changing language usage, etc.. Meanwhile two active ATSP members, Wilfred Timms and Christine Roberts, were notable amongst those who answered the call for school textbooks – many a hispanist having set off 'en camino' with their help!

"*VH* proved to be a godsend – a true friend and guide keeping them up-to-date with articles on the latest developments"

An outstanding example of the high calibre of the early pioneers was Lydia Gee who began as a maths graduate with a great love of Spain who was willing to risk her life in the Spanish Civil War in order to help bring relief and also to see to the evacuation of Basque children to the United Kingdom. Afterwards she introduced Spanish into Northampton High School for Girls where she taught with great success for over 20 years until her untimely death.

Let us not forget the Spaniards who chose to live in the United Kingdom instead of returning to Franco's Spain after the Civil War, some having to take up a new profession in order to be able to earn a living teaching Spanish. Amongst these stands out a very colourful character, Don Francisco Gil Vallejo. His obituary in *VH* reveals an energetic, self taught, cultured man of many interests – law, politics and literature – with a passion for the theatre. He even persuaded early ATSP members to take part in his production of *Mio Cid* attended by its author, Salvador de Madariaga. He also considered that drama could help adults studying Spanish at evening classes in London.

The lives of the early readers must have been the source of many other fascinating tales of achievement, often against adversity, sadly now mostly long forgotten. A study of the pages of *VH* will reveal the names of hundreds of teachers who have made a contribution at national and branch level to the expansion of the teaching of Spanish and Portuguese over the last half century.

THE MIDDLE YEARS

The sixties were a time of expansion in language teaching with money available for the development of new audio-visual courses mainly through the Nuffield/Schools Council Modern Languages Project. Its Spanish course *Adelante* was geared to Spanish at 11+ either as FL1 or more ambitiously as FL2 following on from primary school French. The Norwood report in 1943 and then the Newsom report nearly 20 years later recommended Spanish as suitable for secondary modern schools where Spanish was beginning to gain a 'toehold' as FL1 in the sixties. CSE also opened the way for the average and less able to gain certification at 16+. Moreover British tourists began to flock to Spain on package holidays. Meanwhile the editorials of *VH* reveal ATSP was going through the introspective pessimism of a mid-life crisis.

"Meanwhile the editorials of VH reveal ATSP was going through the introspective pessimism of a mid-life crisis"

The spirited, energetic pioneers, having been instrumental in the establishing of Spanish as FL2 and FL3 in an increasing number of grammar and independent schools, had reached retirement age or sadly were passing away. At meetings there was some vociferous opposition to the concept of Spanish as an ideal FL1 for the average and less able for fear of the loss of esteem for Spanish. Some even expressed apprehension about having to use new 'mechanical aids' in class and teaching pupils of less than grammar school ability. If only the original spirit of progress and adventure had been more alive and kicking, then there might have been in the secondary modern schools and the new comprehensives plenty of proof that Spanish could be a successful FL1 for the average and less able, thus making it easier for the transition and promotion of Spanish to FL1 across the *whole* ability range as comprehensivization increased during the following years. Then the untapped pool of frustrated hispanists teaching French and other subjects might never have existed. In addition an increased urgent demand might have led to more colleges of Education and University Departments of Education training more teachers of Spanish. At the time few realised what a golden opportunity was being missed. (Of course this is an oversimplification of a complex situation, but it contains considerably more than a few grains of truth.)

VH nevertheless made a positive contribution by starting a very long running series of articles by teachers on how Spanish was organised and taught in their schools, especially comprehensives. Fortunately by the end of the sixties ATSP took on a new lease of life leading to the setting up of its National Council in 1970 with the resultant expansion into a nationwide network of branches and a very significant increase in the readership of *VH*. The journal helped bind the branches together into one association whilst still catering for the needs of the lonely Spanish teacher.

The seventies did not bring to fruition the hopes of the growth of Spanish as FL1 which became a casualty of the poorly organised and ill-fated Primary School French begun a few years before and which was to receive a death sentence after the publication in 1974 of the Burstall report *Primary French in the Balance*. Let us hope that any primary foreign language teaching of the future will contain an element of diversification and be well planned, staffed and funded. Even the SCMLP replaced the early stages of *Adelante* with *Calatrava* aimed at FL2! Nor were Spanish and Portuguese helped by the entry of the United Kingdom into the Common Market as a decade was to pass before Spain and Portugal joined the EC. The languages of the peninsula did not feature a great deal in the expected broadening of the curriculum with the expansion of comprehensives. Indeed French became more firmly entrenched as FL1, and FL3 often disappeared in schools without a sixth form. On the positive side the pages of *VH* reveal that a common examination at 16+ was being mooted and the transformation of the JCLA into a unitary association was being taken seriously. Towards the end of the seventies *VH* gave readers plenty of food for thought and kept them up-to-date with some excellent articles on the position of Spanish, the case for Spanish, problems and even suggested solutions. An outline programme appeared of the Colloquium organised by ATSP and the Association of Hispanists with CILT in 1978 on the teaching of Spanish in the United Kingdom. This event united hispanists at all levels and the proceedings over two days contained so much information that ATSP and CILT collaborated on a separate publication.

THE LATER YEARS

As one can glean from the footnotes of other publications *VH* has been used for research. Of particular interest are the special issues devoted mainly to one topic beginning with Portuguese, then Catalan

Studies and Latin America. The rest in the eighties fall into two groups. Firstly, modern developments in Spain – Las Autonomías, Spain's entry into the EEC, and secondly, changes in British education – GCSE, diversification and FE/AE. Readers welcomed these as they helped them to be up-to-date before much published material was available. As the demise of ATSP was imminent, *VH* played an important role by keeping the readership informed of the developments towards the formation of a unitary association and welcoming the advent of ALL with optimism. The three day *Coloquio 40* organised by Sonia Rouve to mark the 40th anniversary of ATSP in 1987, also merited its own separate publication containing a clear picture of the teaching of Spanish at that time.

Another separate publication was the *ATSP Survey of the Teaching of Spanish in the United Kingdom 1984*, the two volumes of which Professor Gareth Thomas presented in person to King Juan Carlos during his state visit to this country in 1986. (How many remember the King mentioning the teaching of Spanish in his speech to the joint assembly of the House of Commons and the House of Lords?)

In the nineties *VH*, now published by ALL, has more than doubled its readership and more attention is paid to Portuguese. Apart from the customary articles on examinations, methodology and literature, etc.., there is an ever increasing diversity in the range of topics, e.g. primary school Spanish, business Spanish, pop music, cinema, 1992 (Columbus, Expo 92, Barcelona Olympics), the Internet, etc. Bearing in mind that teachers are very busy, El Rastro, a swapshop of ideas and wheezes, is a most useful innovation. Don't forget to send in any that you might have! Editorials continue to make pleas for articles from the chalk face, and for new writers in general, as well as pose pertinent questions about world Spanish versus Castilian, target language teaching and the use of translation.

Have all the pages of *VH*s vanished forever? Hopefully not! As a matter of interest two almost complete sets of *VH* exist – one in Canning House, London and the other in the ALL office in Rugby. Over the years copies were sent to the British Museum (and now to the British Library Copyright Office), the Bodleian Library, Oxford, the University of Cambridge Library, the National Library of Scotland, the Library of Trinity College, Dublin and even the Library of Congress, Washington! Some back copies going back about 27 years are still available for sale from the ALL office in Rugby.

DON'T FORGET PORTUGUESE!

It was often said that ATSP had a very small 'p' and *VH* certainly reflected this with only the occasional article or news item on Portuguese. Amends, however, were partially made by special issues devoted almost entirely to Portuguese in 1958, in 1973 to mark the 6th centenary of the Anglo-Portuguese Alliance, and in 1987. A feature for many years was the printing of the prize winning translation for the annual Camões Award by courtesy of the Luso-Brazilian Council with the full English and Portuguese versions. No doubt the dual text encouraged many a hispanist to take up the study of Portuguese! The ATSP survey of the teaching of Portuguese in the United Kingdom 1987/8 was subsequently printed in *VH* paving the way for the sterling work ALL has done to promote Portuguese with its own survey, courses and Portuguese Bulletin, moreover articles on Portuguese related topics now regularly appear in *VH*. Is the time fast approaching for teachers of Portuguese to have their own journal in the next century?

THE READERS OF TODAY

How about the readers of *VH* in 1997? With the expansion over several decades of Spanish and Portuguese university courses, the ever increasing opportunities for study and work in the Peninsula and Latin America, the help of the Spanish Embassy Consejería de Educación with its publications and INSET courses especially those encouraging 'reciclaje', the doubling of GCSE entries for Spanish in less than 10 years, the certainty of the new MEG Portuguese GCSE and UCLES A Level, a far wider range of textbooks and multimedia courses, the advent of computers and now the Internet, to name but a few of the new opportunities, it might well be said that by comparison with the past 50 years, teachers of Spanish and Portuguese have never had it so good! We are all aware, however, that the reality of the present situation is far from perfect. Many an enthusiastic teacher has become exhausted and demoralised as a result of cutbacks and changes being too rapidly introduced often with the added burden of even more paperwork at all levels from HE and teacher training to the implementation of the National Curriculum and assessment, not forgetting the adverse affect of the 1992 FE/HE Act on FE and languages in adult education. Problems with funding, staffing and lack of resources dominate decisions at all levels. The complexity of modern time-tabling and publication of league tables make it less likely that overworked heads will seriously consider diversifying FL1, let alone the introduction of a new subject to the curriculum as FL2 or FL3. Never mind, even if the modern reader is beset with problems and is too busy to attend INSET meetings and courses, at least it is possible to keep up to date with some of the latest ideas and developments in the teaching of Spanish and Portuguese from the pages of *VH*. Indeed it used to be said that the financial backbone of ATSP consisted of members who paid their subscriptions merely to be able to receive *VH* – for many years three times a year.

"We are all aware, however, that the reality of the present situation is far from perfect"

The same might well prove true of ALL the members of which get an even better deal with six journals and four newsletters a year to read in the comfort of their homes!

A TRIBUTE

In this age of market forces we must recognise and salute 50 years of unpaid, dedicated work willingly carried out by editorial committees, reviews editors and reviewers, advertising managers and last but not least the busy teachers and lecturers who contributed the articles! Indeed a monumental, collective labour of love welded together into a journal by devoted and very able editors with vision and ideas, giving unstintingly of their time *gratis*, namely in chronological order: Jo Mundy, Nelson Fisher, Dennis Peckham, Alan Dobson, Derek Utley and Phil Turk, without whom *VH* might well have foundered. But for their persuasive powers, many busy or diffident contributors might not have managed to put pen to paper by the required printers' deadlines which hung over every issue like the sword of Damocles.

"Perhaps there is more than one Allison Peers out there to awaken the dynamism of the past and to inspire optimism in spite of an educational world full of problems"

THE FUTURE

Long may *VH* continue within ALL to make its important contribution to the promotion of the teaching of Spanish and Portuguese in this country in spite of whatever the 21st century might hold in store! Perhaps there is more than one Allison Peers out there to awaken the dynamism of the past and to inspire optimism in spite of an educational world full of problems. Amongst the readers of today there must be many imbued with the same adventurous, pioneering spirit of the past – Mike Zollo, Chairman of the Spanish and Portuguese Committee springs to mind as well as some other regular contributors to *VH*. The rest of you make yourselves known – begin by writing an article for *VH* or, if pressed for time, send a letter to the editor for publication with ideas, matters for concern or even provocative thoughts!

Vida Hispánica, June 1997, No 15, 31–33

¿Adónde intentamos ir?

Mike Zollo

Britannia Royal Naval College, Dartmouth; Retiring Chair, ALL Spanish and Portuguese Committee

EFEMÉRIDES: ¡NOS PUSIMOS EN CAMINO HACE 50 AÑOS!

As the millennium approaches, dates and anniversaries seem to be assuming greater than normal importance, especially for the ALL Spanish and Portuguese Committee. The major significance of this year is, of course, the 50th anniversary of the founding of the Association of Teachers of Spanish and Portuguese, one of the constituent associations which came together to form ALL in 1990. Founded in 1947, it was influential in the world of Spanish teaching in England and Wales; its Scottish counterpart, ATSP(S) was founded in 1953, and was subsumed into the ALL/SALT duopoly at the same time as ATSP and its fellow language associations became ALL. Several members of the current Committee remember the *Coloquio* organized in 1987 by Sonia Rouve in celebration of the first 40 years of the ATSP. The present ALL Spanish and Portuguese Committee largely came into existence in 1991, taking over from the transitional ATSP Committee chaired by Gareth Thomas, one of the architects of ALL. Among our first duties was that of organizing the *Medio Milenio* conference in the Autumn of 1992, in celebration of 500 years of *Hispanidad*. There were a few changes to the Committee in 1994, with most members being re-elected, one or two standing down after their three years of office, new members being elected, and one or two others being co-opted: nevertheless, it was largely the Committee elected in 1991, under the same Chair. Now, 1997 also brings an end to this first ALL Spanish and Portuguese Committee, since most of us now have to stand down after our (maximum) six years; only two or three members can stand for re-election for their second three-year term. In this 50th anniversary year the Committee wishes to mark the founding of the ATSP with this issue of VH (the last under Phil Turk's editorship) and with the Autumn Spanish and Portuguese Weekend course, the theme of which will be a celebration of the last 50 years and a look forward to the next 50 years in Spanish and Portuguese teaching in the UK.

CAMINANTE, NO HAY CAMINO, SINO ESTELAS EN LA MAR...

So, how has the teaching of Spanish and Portuguese advanced since 1947? I will offer a very subjective view... but one which may have some relevance to the question. My first contact with Iberia was as a child in the 1950s when a family friend gave me some Spanish and Portuguese coins to add to my collection. My impression then was of distant and rather mysterious lands, of which I knew nothing, but which sounded rather alluring. The next contact I remember was beginning to learn Spanish in the early 60s: *Nos ponemos en camino* presented an image of a rather quaint country, populated by *limpiabotas* and *serenos*. Geography lessons filled in more detail on both Spain and Portugal, and a fleeting visit to Spain confirmed my impression of a country quite different from others I had visited. When I began Spanish at the tender age of 13 after two years of French and Latin, it was quite fortuitous that this was the other Romance language available to me. Had I been a girl, and therefore at the local girls' school, it would have been Italian, which would have been more fitting given my family background. After one year, I then had to give up my favourite subject, Biology, in order to continue with Spanish, even though it was considered a bit of an odd-ball subject. At some stage, I remember taking part in the verse-speaking competition at Canning House, presumably organized by ATSP, and I feel sure that at least one of my Spanish teachers was a member – I believe he also spoke Portuguese. Very traditional examinations at O and A Level ensued (the oral in one was 10%, the other 5%!), then the decision to read Spanish and French at university.

"a rather quaint country, populated by limpiabotas and serenos"

It was not until my first proper visit to Spain – Assistantship at *Instituto Padre Suárez* in Granada after two years of my degree course – that I realised the discrepancy between the way I had been and was being taught and the actual needs of a young Englishman living in Spain. Yes, I could translate, read Golden Age literature in volumes, and even speak tolerably well, or so I thought! Sudden immersion in Granadino Spanish soon revealed my weaknesses, and never more so than when, early on, our *portero* asked "Té ingré, ¿no?". It took me half an hour to work out what he meant! Yet after nine months, I really was, at last, reasonably competent at spoken Spanish.

A further year to finals, followed by a PGCE... and my first teaching job – in what many then considered an élitist subject, and not terribly useful. The first thing that confronted me was the new style of language coursebook (*Adelante*) and the new-fangled examinations... with multiple choice! Within a few years it was GOML, then GCSE and new A Level, with the emphasis on transactional language and communicative competence... and, yes, the new style of teaching really did motivate kids in droves – and teach them how to communicate. Many parents then at last were positively-disposed towards Spanish, thinking no doubt of their holidays on the Costas. And then there was the National Curriculum, with all that could and should have meant for so-called 'lesser-taught languages' such as Spanish and Portuguese, which are really world languages... more choice, more availability, fairer coverage, primary school Spanish and Portuguese, better publications and so on. Such optimism was relatively short-lived, however, and now we again seem almost to be fighting a rearguard action: more Spanish and Portuguese? Primary Spanish and Portuguese? A genuine national policy on language teaching which would take account of the world status of our two languages? So much *pastel en el cielo*! And yet there have been advances...

"It is sad to reflect that so many people, especially politicians, still fail to realise the importance of Spanish and Portuguese as world languages"

¿DÓNDE ESTAMOS?

It is sad to reflect that so many people, especially politicians, still fail to realise the importance of Spanish and Portuguese as world languages. They also fail to realise the degree to which Latin American countries offer trading opportunities – a fact all too often neglected since the recession of the 1970s caused many British companies to withdraw from that continent in spite of the importance of South American trade in the past. How often do you hear a British politician speaking Spanish or Portuguese? Generally, though, Spain and Portugal are now taken seriously as European partners – modern, democratic countries with a vibrant culture. Almost forgotten are the occasions such as one I remember when a colleague told me he would never go to Spain because of its political situation, and another teacher whose pupils knew they could turn her into a nervous wreck by the mere mention of the name Franco. On the contrary, the current images of Spain and Portugal are quite positive; however, the irony is that, whilst nowadays so many sectors of society recognise the value of competence in Spanish and Portuguese, there is not more active support for these languages, particularly in secondary education. The squeeze in adult FE has also adversely affected our languages, with the ever stricter insistence on the viability of classes, support often only being given to classes leading to exam qualifications. At HE level, however, the trend is very much towards the learning of languages which students could not take up at school, a fact which is of benefit to both Spanish and Portuguese: the spread of university language centres has accelerated this trend, with Spanish in particular attracting large numbers of students with other main degree subjects. In spite of statements to the contrary made by politicians seeking to make political capital out of the subject, the performance of many candidates at GCSE and A Level, in terms of communicative competence, is very impressive: the experience of being on the receiving end of the invective some A Level candidates are able to muster in some of the more confrontational role-plays is amazing!

PROGRESOS

The Spanish and Portuguese Committee has always striven to maintain good links with other relevant agencies: among these, the *Consejería de Educación* of the Spanish Embassy has developed and expanded its range of services to a laudable and welcome extent, as have the various branches of the Instituto Cervantes. The SPC itself has under its belt a number of successful in-service training events, one of which – the June Spanish day – maintains our traditional link with Canning House, a joint ALL/CH venture (many thanks to Pat Semple, Head of Education at Canning House and a member of SPC). Indeed, the programme of events both in Scotland and south of the border is now well established. As well as *VH*, we now have a well-established Portuguese Bulletin, thanks to Peter Bull and to the support of our members whose main language is Portuguese. We have also now produced the text of publicity leaflets to promote the teaching of Spanish and Portuguese: the latter is due to be published at any moment, and the former will appear soon afterwards. Thanks to Fran Dorward, our SALT/ALL member, we have resurrected the *¡Estudio español!* stickers, and a Portuguese one is planned. Less obviously, but no less vigorously, we have consulted, debated, discussed and reacted to the issues which have arisen over the last six years, representing the membership and promoting the cause of Spanish and Portuguese.

Y, ¿EL FUTURO? ¡SIGAMOS ADELANTE!

So where do we go from here, and what will the new Spanish and Portuguese Committee need to aim to achieve? ALL's campaign to get the DFEE to face up to the need for proper, coherent planning of language provision will continue, as well as its practical support of language teachers. The new Committee will be, as its predecessor has been, involved in both of these facets of ALL activity. In particular there is work to do in improving still further our INSET.The quality of published materials for Spanish and Portuguese has improved a great deal, yet all too often courses published are clones of French and German courses. The new Committee will have a role to play in seeking out and encouraging new initiatives from a new generation of authors. In particular its members will need to attempt to persuade publishers to produce mainstream course materials to support the teaching of Portuguese: if this cannot be done, perhaps the initiative could be taken by the Committee itself to set up and co-ordinate a permanent self-help 'workshop' of Portuguese teachers producing the necessary materials to fill in the gaps left by publishers. In a situation in which education has been the most popular 'political football', especially in the late 1990s, the continuing instability and uncertainty surrounding examinations and assessment will be a major issue for the new Committee to address: particular energy will need to be directed towards ensuring continued availability of examinations in Portuguese. Yet, as has been suggested before, there are reasons for optimism, and there is no doubt that language skills are more valued now by society than was the case a few years ago, even if the DFEE doesn't seem to reflect this.

"and there is no doubt that language skills are more valued now by society than was the case a few years ago"

¿DESPEDIDA?

As outgoing Chair of the Spanish and Portuguese Committee, I should like to take this opportunity to thank all of the SPC members for their support and tolerance over the last few years. I also wish to thank Phil Turk, on behalf of all members, for all his hard work and professionalism in maintaining such excellent standards in *VH*. On behalf of the departing members of the SPC, I wish the new Committee well. New blood, fresh energy and fresher ideas will, I'm sure, help them to continue the drive to promote our Iberian languages.

Vida Hispánica, June 1997, No 15, 34–38

Reviews

Sandra Truscott
Reviews Editor

Cumbre: Curso de español para extranjeros. Nivel medio

Aquilino Sánchez, María Teresa Espinet, Pascual Cantos

Published by SGEL Educación (1995). Student's Book 191pp, £10.50, ISBN 84-7143-540-3; Workbook, £4.95, ISBN 84- 7143-541-1; Teacher's Guide, £8.95 ISBN 84-7143-542-x, Cassettes (2) £20.00 + VAT

Cumbre Nivel Medio is the second component of a three part communicative Spanish course published in Spain, written entirely in Spanish, and is intended for students of advanced Spanish. It comprises a pupil's course book, a workbook, a teacher's book and cassettes. *Nivel Medio* is similar in style and format to *Cumbre Nivel Elemental*, having visual impact with its colour photographs, maps, drawings and well presented colour coded blocks of information for the learner.

The student's book consists of 15 topic based units, occasional revision and testing units, a tapescript of the listening material to encourage individual study, and a comprehensive list of vocabulary used in the book. Each unit begins with a summary of lesson content, followed by three main sections – 'Sitúate' in which the main topic, structures and vocabulary are introduced through pair or group speaking activities, listening and reading exercises; an 'Adelante' section which clarifies and reinforces the language items of the previous section with exercises in the use of language, grammar and vocabulary; and 'En Marcha' which gives further practice and extension of the unit material in an interesting variety of pair and group speaking activities, writing and pronunciation exercises, opportunities for dictionary work, and a comparison of Castilian and South American Spanish vocabulary and expressions. Finally, each unit ends with the section 'Textos' with extracts from a variety of Spanish literary texts which complement the theme and language content of the unit.

As far as I can see, the level of vocabulary and structural knowledge in *Cumbre Nivel Medio* would be roughly equivalent to that attained by the end of the first year of an A Level course. Although many grammar points are explained and reinforced well in the body of the student's book, and particularly in written form in the workbook, in the absence of a full grammar reference section in *Cumbre Nivel Medio*, the student would benefit from a supplementary grammar reference book for revision and further study of grammar.

As in the case of *Cumbre Nivel Elemental*, the listening component of the course is not extensive, which is a pity, as the quality of the recordings is excellent, as is the variety of taped exercises in the form of, for example, gap filling, word recognition and pronunciation exercises. The 'Textos' at the end of each chapter are also included on the tapes and this adds further reinforcement of the strong cultural dimension of the course.

The teacher's book incorporates teaching guidance notes, an answer key to the exercises, and a tapescript. The student workbook gives intensive grammar practice and language manipulation tasks mostly in written form.

For examination purposes, because of its emphasis on intensive practice exercises in grammatical structure and the controlled nature of the communication exercises, *Cumbre Nivel Medio* would be eminently suitable as core material for the teaching of Spanish for the International Baccalaureate Examination at Subsidiary Level or the first year of Higher Level, and also for the Diploma de Español como Lengua Extranjera (DELE) at Diploma Superior level. There is also much material of general interest in this book which could be used as supplementary material with an A Level Spanish group – especially as a number of the themes in *Cumbre* match topics in some A Level Spanish syllabuses (La Salud y La Vivienda; La Conservación de la Planeta Tierra; La Situación de la Mujer; La Tecnología). In addition, the group/pair speaking activities and the reading passages would perhaps provide a basis for sixth formers working with the Spanish assistant. *Cumbre Nivel Medio* would also be suitable for the teaching of the Spanish language and culture to highly motivated adults in further and higher education at post-intermediate level.

The second book in the *Cumbre* series is well worth including in the resources of Spanish departments in the post-16 sector; and would, as appropriate, provide stimulating material as a supplementary, or main course book, for the advanced Spanish courses mentioned above.

YVONNE SALMONS
School of Education,
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¡Ahora Mismo! Nueva Edición

Phil Turk and Mike Zollo

Hodder and Stoughton, 1996. Student's Book 286pp, £14.99, ISBN 0-340-65551-8

Teachers of Spanish 'A' level often look enviously at the vast range of materials and course books available to their colleagues teaching French but at least they can console themselves with having such a worthy, comprehensive course as *¡Ahora Mismo!* available to them in a fully revised and updated version. It follows the original format, and indeed a large percentage of the texts and exercises have been retained. The eighteen units, cover many of the topics one would feel likely to be included in any 'A' level (not allowing for the ingenuity of examiners to outwit us all – I shall not forget the passage set on boredom by one board!). Each unit comprises texts with a number of exercises. The latter are one of the strengths of the course as instructions, explanations and the activities themselves are all in the target language, thus fitting in well with the new GCSE and involving what will undoubtedly remain as 'good practice'. Besides this, there is a good variety of exercises, ranging from vocabulary searches or giving definitions to general comprehension and open-ended discussion. The grammar section at the end of the student book gives a clear, brief summary of key points for 'A' level, with explanations in simple English, avoiding too many technical terms. More structured grammatical practice is available by using photocopiable sheets in the teacher's book.

The new version does offer some distinct advantages. There is a tendency in all course books to be 'over-serious'. 'Cambio 16' has often been regarded as the source of 'A' level authentic texts, but I wonder how many Spaniards do, or would wish to, express themselves in its fairly inimitable-style? It is significant that many of the new texts have been taken from less 'heavy' publications such as 'Mía', and this does make it easier to use the book with Lower 6th groups. One of the consequences of this, and a point perhaps not sufficiently emphasized by the publishers, is that the most accessible texts are not always in the first units, for example the section on *El cine* at the very end is certainly accessible to those beginning 'A' level.

The use of full-colour photos, coloured background to texts, and a much improved lay-out (the oversmall print of some of the original texts has largely been replaced) are more than cosmetic improvements. They do make the book seem much less daunting and may even encourage students to pick it up for a casual read (¡ojalá!).

I do still have reservations about using the book early in the Lower 6th – some students will need a much more gentle introduction to studies at this level, but there is no doubt that *¡Ahora Mismo!* offers a very substantial selection of texts and exercises, which are stimulating, up-to-date and which will no doubt remain relevant for the new 'A' levels.

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Manchester

¡Ahora Mismo! Nueva Edición Cassette Set

Phil Turk and Mike Zollo

3 Cassettes £50.00 + VAT, ISBN 0-340-67017-7

To accompany the student book there is a wealth of listening material. There is considerable diversity in terms of recordings. Some are studio recorded, some 'off-air'. The length and register also vary, with monologue-type recordings, interviews and short comprehension exercises. The studio recordings are particularly good in that diction is very clear, and delivery is at a very reasonable speed. I know that in reality Spaniards are not always quite so obliging, but it is important to have materials which are distinctly post-GCSE in terms of linguistic and conceptual content without being too intimidating.

Many of the passages from the original tapes have in fact been re-recorded at this slower speed. If you end up with both sets of tapes, the new recordings can be used in conjunction with the old ones, to prepare students for listening at 'full-speed'. The 'off-air' recordings include news broadcasts and interviews. I am less happy with the sound quality of some of these, bearing in mind the quality students have come to expect with satellite TV. However, as there is so much material it is hardly a problem if the occasional recording is not up to scratch.

The tapes are undoubtedly a very important resource for those using the course and are well integrated with exercises from the student book. However, I would also recommend those not using *¡Ahora Mismo!* to consider the tapes as an important resource in themselves, in conjunction with the teacher's book which has transcriptions, as they fill a gap in terms of post-GCSE materials.

SEÁN O'HANRAHAN
Xaverian Sixth Form College,
Manchester

Aventura 1 Transparency File

Rosa María Martín and Martyn Ellis

Hodder and Stoughton, 1996, ISBN 0 340 64777 9, November 1996, £55.00

This is probably the first set of coloured transparencies marketed to accompany a course book (in this case, *Aventura*) and, as such, is a very welcome addition indeed to the Spanish materials available to the classroom teacher. It consists of a set of transparencies, in full colour, to accompany each unit in the book, together with a variety of suggestions on how each one can be exploited. As the topics covered are common to many courses at this level (personal information, telling the time, talking about friends and family), the transparencies could also be used by teachers not using the full course.

Many of the transparencies have their own overlays (with vocabulary items, dialogues, etc) and there are suggestions also for how the teacher might like to prepare 'custom-made' overlays to suit his or her particular class. It is also possible to write oneself on the transparencies, using suitable marker pens. One problem might be that the type size is not quite big enough to be seen clearly by pupils at the back of the class.

The art work in the transparencies is bright, sharp and witty. Young learners will appreciate the cartoon characters – as will their teachers. Altogether, a package to be heartily recommended.

SANDRA TRUSCOTT
University of Manchester

Portuguese: An Essential Grammar

Ammélia P. Hutchinson and Janet Lloyd

Routledge, London and New York, 1996, 193pp, £13.99, ISBN 0 415 13707 1 (hbk), ISBN 0 415 13708 X (pbk)

For too long now, teachers of Portuguese have had to make do with a scissors-and-paste approach to teaching the language, using a mixture of self-generated materials and selections from a wide variety of books, and often having to compromise the needs of the specific class being taught with the realities of what is available on the market at a reasonable price. It is a great relief, therefore, to find a book such as this one, which one feels could be used with profit by a wide range of learners.

The book is divided into three major sections. Part One concentrates on grammar, with sections devoted to explanation of the formation and usage of the major parts of speech, all arranged in a logical development. These explanations are clear and reliable, although not exhaustive (the authors make it clear in their Foreword that their ambition has not been to write a specialist grammar), while in my opinion the greatest virtue which this work possesses over many others is that the illustrative examples used sound like sentences which native speakers might actually say, rather than contrived examples invented specifically for the purpose of illustrating a specific point.

Part Two is a substantial (and very useful) section on 'Language Functions', covering topics such as 'Finding out and expressing intellectual attitudes' (perhaps a briefer title might be useful for this section in subsequent editions?) and 'Judgement and evaluation'. This part of the book includes a number of dialogues and continuous texts which could be exploited in a classroom situation in a number of ways, so that the book can be seen as a more flexible resource than simply the reference grammar which it purports to be. In general, the speech formulae which are outlined here can form a basis for learners to develop a Portuguese usage which is not only correct but also authentic and convincing.

The first two parts of the book adopt a European norm. As the differences between the European and Brazilian variants of Portuguese are greater than is the case with either English or Spanish, the question of striking a balance between these two norms will inevitably pose problems for the author of a work such as this. The solution adopted by Hutchinson and Lloyd seems to me to be both ingenious and successful. Throughout the earlier parts of the book, a superscript 'B' directs the user to the relevant section of Part Three of the book, which deals with Brazilian usage; this offers lengthy discussion of common difficulties such as forms of address, rules for the positioning of object pronouns, etc. The authors thereby manage to combine a descriptive approach to the realities of Brazilian practice with the need for outlining the more difficult and prescriptive usage of Portugal. This section of the work is prefaced by a useful summary of the main implications of the recent (and controversial) 'Acordo Ortográfico', which has still to be fully ratified by Portugal, Brazil and the five Lusophone African countries.

Inevitably, however, there are a few criticisms to be made. The signposting of sections is not always perfect (for example, other users might make the same mistake as I did initially in taking the explanation covering the positioning of object pronouns on pp. 96–97 to be the main coverage of this area of usage in the book; the apparent lack of treatment of interrogative sentences which I had noticed here is, in fact, covered elsewhere, as one of the authors subsequently pointed out to me, but better cross-referencing might have averted this misunderstanding). I also found the sections illustrating the basic sounds of the language to be unconvincing in some cases (e.g. are English 'main' and 'Cain' really suitable points of comparison with the nasal diphthongs in 'mãe' and 'câibra' respectively, p. 6?), but without the costly addition of audio cassettes to the package any purely written explanation of the phonetics of Portuguese will probably prove inadequate for the task. In this case, however, the authors have at least made the attempt to look for more imaginative and exact correspondences in English usage than the standard ones which have been used in many previous works in the past (e.g. the resourceful suggestion of 'Lo*ui*siana' to illustrate the diphthong in 'fui', p. 6).

There are also one or two minor omissions and inaccuracies: on p. 130, a cross-reference to the Brazilian spelling of the European form 'connosco' is highlighted, but I have been unable to find the corresponding point in Part Three; while on distribution of nouns by gender the authors claim that 'Concrete nouns ending in -e are masculine' (p. 9); the existence of words such as 'ponte' and 'couve', however, proves otherwise.

These are, however, minor considerations, and any work such as this is bound to have flaws, which one hopes will be amended in future editions. A reference grammar cannot, of course, fulfil all classroom needs (although a very thorough index does help to make the work more user-friendly), so that the teacher will still have to supplement this book with a variety of texts and visual aids, but this is a more than useful addition to the range of works already available. It should prove to be a valuable resource for teacher, student and casual learner alike, and I hope that there will indeed be several more editions in the future.

DAVID FRIER
Department of Spanish and Portuguese, University of Leeds

Portuguese Memory Book

William F Harrison and Dorothy Winters Welker

University of Texas Press, 1996, $9.95, ISBN 0-292-73106-x

In recent years there has been a variety of 'gimmick' books aimed at encouraging language learners to build up their vocabulary and enhance their learning skills. This 'new' publication from the University of Texas is no different from other similar memory books, despite its claim to be ' a new approach to vocabulary building'.

Taking as its base the well-established memory device of mnemonics (memory aids), it attempts to encourage the learner to memorise a jingle (in English) which contains the sound of the Portuguese word to be learnt, plus the equivalent word in English. In theory this ought to work well as a technique – rhymes and jingles have always been made use of to aid memory across various disciplines. However, certain problems become apparent as you wade through the suggested jingles, the main one being that they are quite long, some fairly complex in nature or context, and many don't even sound correct. For example:

> *This* **pair dare** *not try to live together.*
> *They'd* **lose** *their time in fights about*
>   *the weather-*
> *Its when, its where, how long, how*
>   *bad, and whether.*
>
> *(perder – to lose)*

Although psychologists have claimed that the sillier the image conjured up, the easier it is to commit it to longer-term memory, in the case of some of these, they simply do not work at all.

> ***Sed, do la**mentable creatures like you*
> *Ever get hold of a **bank note** or two?*
> *(cédula – bank note)*

I tried some of these out on some of my former adult learners of Portuguese, then sought the advice of a psychologist colleague, Dr Peter Marshall, a memory expert, and in both cases the responses confirmed my suspicions and long-held belief that (a) to be successful the mnemonic needs to be uncluttered, to the point, without necessarily being bland, and (b) most importantly, it needs to be personal to the learner for it to be of most help. Learners need to have a 'hook' to hang an image on to, which is easily recognisable to them as individuals; imposing external mnemonics on them simply fails to register in the long-run. We can only aim to guide our learners in the right direction by giving them a few ideas as a kick-start, but they subsequently need to learn to develop their own techniques.

The book bases its pronunciation on the Brazilian Carioca sound of Rio, and would therefore confuse some learners of European Portuguese. It contains a pronunciation guide and a handy vocabulary index. It's not a serious learning tool, in spite of the glowing accolades awarded it (and the Spanish version of it) by some leading US academics, but at the price, it's fine for a bit of a laugh.

SUE TYSON-WARD
Spanish/Portuguese Committee

Critical Guides to Spanish Texts: Goytisolo – Campos de Níjar

Abigail Lee Six

Grant and Cutler Ltd, 1996, 92pp

This has become a popular text for study at sixth form level, but all too often students concentrate on the travelogue aspects of it, thus radically simplifying what is a complex and sophisticated work.

Abigail Lee Six divides her analysis of the text into five chapters dealing with Goytisolo and Andalusia; subjectivity and objectivity; the narrator; fact and fiction and language. In fact throughout the Critical Guide she mirrors Goytisolo's own achievement in showing how these components are blended skillfully into the whole.

Campos de Níjar is a puzzling work in many ways. If it is not a true account of an actual journey, even though Goytisolo visited the places mentioned on different occasions, is it then a novel? Who is the narrator? Is the author concerned particularly about the plight of rural Andalucía or does he use this as a setting to make a more general socio-political comment on disadvantaged groups?

Abigail Lee Six does not presume to present answers to these questions – rather she demonstrates how they point to the fact that *Campos* can be seen in a genre of its own. Attempts to categorise it reduce the author's achievement.

Her study of the narrator and the sections on objectivity and subjectivity are almost an object lesson in themselves on how to read a text. She shows how the author makes the narrator likable and ring true but maintains a sense of ambiguity as far as his identity is concerned. The detailed consideration of the use of direct and indirect speech, use of different tones and the 'shifting distance' created between the narrator and the reader is a particularly interesting part of that chapter. A similar level of detail is found in the objectivity/subjectivity debate. This is densely packed with textual analysis. The author is able to show how vocabulary is 'weighted emotionally or judgmentally' in an almost imperceptible way and how Goytisolo's use of imagery can be exciting, evocative and revealing.

In the conclusion Abigail Lee Six includes a comparative study of *La Chanca*, another travel work about the South of Spain, published two years after *Campos*. In showing how Gottisolo changed his focus in many aspects of his writing, producing a 'more clear-cut approach' in the later work, she underlines the merits of *Campos de Níjar*.

This is certainly to be recommended to anyone interested in Goytisolo's works and as stated above, may help in encouraging the close study of texts in general.

YVONNE CHADWICK
Chippenham

Institutions of Modern Spain. A Political and Economic Guide

Michael T. Newton with Peter J. Donaghy

CUP, 1997, £15.95 (pb), ISBN 0521 57508 7; £45.00 (hb), ISBN 0521 57348 3

This volume is a very welcome new edition of the book written by Newton and Donaghy and first published in 1987. There have of course been many political and economic changes in Spain over the past ten years and this book attempts to chart them in an organised and very detailed way. Keeping track of changes in the law, in social and legal policy of all kinds, of institutions, educational establishments and trade unions is no easy task, but Newton and Donaghy have produced a volume which is well researched, well planned and well set out. This latter feature is especially important in an area where the subject matter is rather dry and is heavy on facts rather than on opinions.

Each chapter deals with a particular institution, its structure, history (where appropriate), functions and so on. Chapter headings include the Constitution of 1978, The Monarchy, Parliament, Central Government, Political Parties and Trade Unions. It would thus be useful for sixth form students researching these topic areas, or, more probably, for university students either in Hispanic Studies or in Economics/Social Studies departments.

This book is factual and the authors rightly take a neutral stance vis à vis the changes that have taken place in modern Spain. It is all the more interesting therefore to read the short 'Comment' section which appears at the end of each chapter in which the authors venture rather more personal opinions.

There are still one or two errors to be corrected in a reprinting. There seems to be some confusion, for example, as to whether the new Ministerio de Fomento is also called the Ministerio de Promoción. This is probably an indexing error due to the fact that the names of ministries are translated into Spanish (Ministry of Promotion). However this is a very minor point in view of the usefulness and interest of this volume.

SANDRA TRUSCOTT
University of Manchester

Carta Blanca junior: edición española

Revilo Language Cards

Set of 36 cards at £35 the set, ISBN 1-897609-85-X

For those not familiar with Revilo cards, these are individual work cards for independent study, within or outside the classroom. On each card stimulus information in the foreign language is accompanied by pictures and images together with a set of questions, requiring simple answers. These can then be marked by the pupil, consulting the relevant answer card. The publishers state that they can be used in any order, from which it can be inferred they follow no particular progression.

Carta Blanca Junior is aimed at Spanish students at Key Stage 3. What is particularly useful about the latest edition is that they have been designed to comply with the new GCSE examination requirements: the target language is used throughout.

Carta Blanca junior comprises 36 A4 cards covering a cross-section of topics. The cards themselves are fairly resilient but are liable to be damaged at the corners if handled roughly.

The material includes letters, signs, advertisements, messages, menus etc. The questions ask the pupil to mark *verdadero/falso*, link up pictures with texts, or supply a word. The format is well conceived and the answer cards are straightforward to use. In some cases not only the stimulus material but also the answers contain some useful vocabulary, for instance Card 26 on Television Programmes includes examples of *encantar, gustar* and *apetecer.*

When the cards were trialled with my students they did find some of the pictures unclear, and they pointed out the need for cultural knowledge, such as knowing whether Bach was a classical composer, or that Angel and Pili were boy's and girl's names, in order to answer correctly. In other cases mathematical rather than linguistic skills were being tested.

Revilo cards are a stimulating and flexible resource, particularly useful when pupils are working at different rates. I am sure teachers will be glad to have a good supply of written material with ready-made exercises as they change over to the new syllabuses. The cards are probably best used in a classroom or a situation where a teacher can be on hand to help with any ambiguities.

SEAN O'HANRAHAN
Xaverian Sixth Form College,
Manchester

BOOKS RECEIVED

Any reader wishing to review these books please contact the Reviews Editor, Sandra Truscott (address on page 1).

Argentina, del trópico a los hielos. Serie Latinoamérica No. 2, + Cuaderno de actividades. Londres, 1995. Available from Consejería de Educación, Embajada de España, 20 Peel St, W8 7PD.

Cuentos infantiles para la clase de español. María Luisa Martínez de Rituerto Martínez. Available from Consejería de Educación, Embajada de España, 20 Peel St, W8 7PD.

Nationalism and the nation in the Iberian peninsular. Editors, Clare Mar-Molinero and Angel Smith. Berg, 1996, 281pp. ISBN 1 85973 175 9. £14.95

Spanish Encounters. CD-ROM pack, Hodder & Stoughton.

Spanish Language Labs. CD-ROM pack, Europress, 1997, £19.99. Available from Europa House, Adlington Park, Macclesfield.

Spanish Homework Activities. Mike Calvert. ALL Classroom Resource Series, ISBN 0 903846 217, £30.00 + £2 postage and packing. 10% discount for ALL members.

Working with your Foreign Language Assistant. Robin Page. MGP Publications. ISBN 0 7487 3031 1.

Vida Hispánica, June 1997, No 15, 39–40

El Rastro

YVONNE CHADWICK has sent in the following suggestions for getting your students to talk:

1. **Regalos raros**. This can be done in variety of ways, but the basic format is to have a set of photographs/ list of names of famous people or individuals known to the group and a bag containing objects or pictures depicting unlikely presents. Each student takes or is allocated a person and chooses a present at random. He or she then has to explain why this present has been bought for the individual concerned, and the others can speculate on their reaction. This works well in encouraging imaginative stories about the items or persons and can get quite involved if your students are good at thinking creatively.
2. **¿Qué pasó?** This involves working out the explanation for a seemingly improbable outcome. The students have to reconstruct the events that led up to the scenario, in as far-fetched a way as they like provided it is logical. Teachers can make the teasers up or use detective stories or real life events, in which case there would be a correct answer. Comparing that with their versions is entertaining in itself. It is possible to make it more complicated by having an investigating team and the controlling team who have the solution and feed information gradually, thus testing hypotheses.
3. **¿Para qué sirve?** Bring along a number of everyday objects such as a toothbrush, comb, scarf, umbrella and ask students to describe as many different uses as possible.

AIDAN HUXFORD, of Bedford School, reminds us of a classic misunderstanding. Make of it what you will!

Capilla oeste

Una familia español estaba pasando sus vacaciones en Escocia en cierta ocasión y, en uno de sus paseos, vieron una casita que de inmediato les pareció encantadora para su próximo veraneo.

Investigaron quién era el dueño, y resultó ser un pastor protestante, al que se dirigieron para que les mostrara su pequeña finca. El propietario se la mostró y tanto por su comodidad, como por su situación, pareció del agrado de la familia, la cual se comprometió a alquilarla para su próximo veraneo.

De regreso a Madrid, repasaron detalle por detalle cada habitación, y de repente, la esposa se dio cuenta de que no había visto el servicio. La señora decidió escribir al pastor preguntándole por el W.C., sabiendo que estas siglas eran de origen inglés, en los siguientes términos:

Estimado pastor,
Soy miembro de la familia que hace unos días visitó su finca, con el propósito de alquilarla para nuestro próximo veraneo, y como no me di cuenta de un detalle, quiero que me lo aclare. Por esto, quiero que nos indique dónde está situado más o menos el W.C.

Finalizó, la carta con la debida etiqueta, y se la envió al pastor. A leerla éste último, desconocía la abreviatura 'W.C.' y, creyendo que se trataba de una capilla de su región, que se llama West Chapel, le contestó en los siguientes términos:

Estimada Señora,
Tengo el gusto de informarle que el lugar al que usted se refiere queda sólo a 12 km de la casa, lo que molesta, sobre todo si se tiene la costumbre de ir con frecuencia. Algunas personas llevan comida, y permanecen allí todo el día. Algunos viajan a pie y otros en tranvía. De ordinario llegan en el momento preciso. Hay lugar para 400 personas cómodamente sentadas, y 100 de pie. Los asientos están forrados de terciopelo y púrpura. Existe además un sistema de aire acondicionado, con el fin de evitar sofocaciones y malos olores.

Se recomienda llegar temprano para coger sitio y ocuparlo, pues mi mujer, por no llegar a tiempo hace 10 años, tuvo que soportar el acto de pie, y desde entonces ya no utiliza ese servicio.

A la entrada, se les da un papel a cada uno, y las personas que no alcancen a cogerlo tienen que compartir el de su compañero, y hacer esto sin estropearlo demasiado; porque a la salida hay que devolverlo para continuar usándolo durante un mes. Todo lo que dejen allí depositado será para dar de comer a los pobres huérfanos del hospicio. Hay también fotógrafos oficiales que hacen fotos en diversas posiciones, las cuales serán más tarde publicadas en los periódicos importantes de la ciudad, y así los ciudadanos podrán conocer a las *altas personalidades que realizan estos actos tan humanos.*

Y así terminó su carta. ¡Los pobres españoles quedaron al punto desmayados, y decidieron cambiar su lugar de veraneo!

AND FINALLY, we reproduce from the first *VH* ever, May 1947, the following item which appeared anonymously under the heading 'Esparcimientos'.

Tan....tan....

- Tenía la cara tan grande, tan grande, que en vez de un lunar tenía un solar.
- Era tan pacificista, tan pacifista, que no se atrevía a matar ni al hambre.
- Tenía una cabeza tan grande, tan grande, que cogió una insolación y se acabó el verano.
- Eran unos huevos tan gordos, tan gordos, que en la docena sólo entraban siete.
- Eran tan parecidos, tan parecidos, que ni ellos mismos sabían a quién de los dos le dolía la cabeza.
- Era tan tacaño, tan tacaño, que su reloj no daba los cuartos.

OBITUARY

John Galleymore

Like so many in the language teaching world, I imagine, I consider myself to have been a longstanding friend and colleague of John Galleymore. So active was he, as well as so well known to us, that it is indeed difficult to believe that this man possessed of such energy and youthful enthusiasms (although many times retired, from many positions...) has gone from us.

Approaching Easter, as I write, we might be thinking of "the Majorca course", developed and run by John and his team of teachers for so many years. 'A' level texts, discovering a new *bodega* in one of the winding streets, sitting in the sun outside the hotel, reminiscing with his friend Eddie... so many memories.

Talking to friends and colleagues of John's, I realised that the reminiscences converged: he was an intensely private, extraordinarily committed professional man.

My own memories go back to his days at what was then Kingston Polytechnic; we used to meet on various committees: NCML, at CILT. John was a committee stalwart: a longstanding and active member of the MLA, he was for a very long while involved in the organisation of the JCLA and particularly of its annual conference.

After Kingston, John went to a post at Aston but he was always around and available to help on one or other committee. My particular personal memories of him in this capacity are of his service to the London and Home Counties Branch of the ATSP (he kept on his base in Kingston). As Treasurer, he was a reliable and trusted colleague (what a good team it used to be, with those Saturday morning meetings at Canning House followed by lunch at The Turk's Head before the afternoon's activities...!). His diverse commitments often meant, however, that John had to leave us halfway through a day or even a meeting to rush off and attend an ATI or MLA committee meeting in another part of London!

I think of John as London-based but, in truth, his real home base was Portsmouth and from there, and the branch, I had confirmation of the fact that, not only did he organise the monthly meetings of the Portsmouth Hispanic Society, a broadly based group of enthusiasts, but that he used to arrange Spanish classes in the Community Hall.

Active even after a fairly recent operation, John would certainly have been planning to be in Palma this Easter and it is clear that he also maintained his close links with Spain through his family and most appropriate and merited that his devotion was recognised by his being decorated a few years ago.

We have lost a true friend of all things Spanish.

SONIA ROUVE
March 1997

Notes for Contributors

Contributions

The Editorial Committee welcomes previously unpublished articles, reports and other contributions, which will further the cause of teaching Spanish. Contributions are expected to fall into one of these categories:

(a) Articles of about 4000 words.

(b) Brief (up to 1000 words) items of information, notes on innovative practice, discussion points (including those arising from previous articles).

(c) Reviews usually of about 300 to 400 words (but longer reviews or review articles may also be accepted). Please send your contributions direct to the Reviews Editor.

The guidelines below are intended to help contributors:

Presentation

Type with double spacing.

Please give your article one title only, not a title and a sub-title, and divide it up with (short) sub-headings. An abstract of about 50 words should be provided.

Give full references for all sources quoted, using the Harvard system. In the text the author's name, year of publication and page number where relevant should be quoted in brackets, e.g.: (Jones,1993, 27).

Please send three copies of the article and keep another for yourself.

Clean copy and articles supplied with IBM or Macintosh compatible disc (MS Word preferred) are of great assistance in reducing printing costs. Graphs, pie charts and other diagrams should be supplied as camera ready, hard copy. If prepared on a computer, graphics files on disk are also of use, presented as TIF or postscript files.

Illustrations

Photographs are particularly welcome, as are charts, diagrams and tables where relevant. Please send these at the same time as your typescript.

Timing

In order to be considered for inclusion in the following issue, articles should normally be sent in by lst March and lst September. Where topicality is of the essence, shorter deadlines are possible by negotiation with the Editor.

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June 1997 No. 15

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Perspectiva regional

El lenguage, la sociedad y la mujer

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All enquiries should be addressed to the Advertising Manager at the address below.

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Contributions to the journal are welcome. For details, see page 3.

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FREE CLASSROOM RESOURCE MATERIALS

One of the reasons for changing over to an A4 format is to permit the inclusion in the journals of materials that can be used immediately for teaching purposes.

We have included some sample pages from the ALL Classroom Resource series (available also in French, Italian and German).

For future issues, readers are invited to send in pages of resource material (any level, any sector) which they are willing to share with colleagues. They must be in A4 format, typed / word processed, and free of any copyright restrictions (this includes graphics).

Vida Hispánica, December 1997, No 16, 2–3

Editorial

John Hollyman

Over the years I have watched from a distance the work of previous editors of *Vida Hispánica* – Alan Dobson, Derek Utley and Phil Turk – and often wondered how the production process worked, where the snags were and how they always ensured that the journal contained interesting and useful material. I am now beginning to find out some of the answers, having followed Phil Turk into the hot seat. The editor is always available to receive contributions, suggestions for contributors' names, books to review, and correspondence on any subject; but he is unable to conjure up a journal unless you, the readers, are there, word processors, typewriters or ball-points poised. Your continuing interest and support will ensure the success of the journal, a tangible benefit of your subscriptions to ALL and your membership of a large community of hispanists.

This number, the first one for which I have been responsible, will be the last to appear in the month of December. From 1998 *Vida Hispánica* will be published in March and September; you will barely have had time to finish reading the contents of this number before the next will be arriving through the letterbox. The Association has plans for changes in the journal's appearance, the major one having already taken place with the move to an A4 format; others will be introduced later. In the meantime, the Spanish and Portuguese Committee of ALL has undergone some changes, too, and this is a very pleasant opportunity to welcome Sue Tyson-Ward, a portuguesist, as Chair of the Committee, a group of people who, like me, want to hear what you as members and readers want to see happening in your Association.

For those of you wondering what kind of background may influence my choices as Editor, I learned my first lessons of Spanish at the age of 13 and Spain has been my bread and butter since then. I taught in a grammar school for a short while at the start of my career, and since then, after living in Spain, I took up teaching in HE, firstly in London for seven years and afterwards in Bristol. As well as teaching language, having studied literature and poetry at undergraduate and postgraduate level, my interests and teaching turned to contemporary Spain, its history, politics and society. It might be assumed that in HE one is removed from secondary education and its daily routine. Teaching many language classes to beginners, post-A level students and other groups in the University of the West of England keeps alive one's continuing interest in knowing what goes on in schools, as much by visiting them regularly as seeing their products come to university. Here, in fact, we see former school students aged 18, former FE students of older vintage, and we currently have a married couple in their 70s on the books. It's dangerous to typecast students into rigid categories these days.

Phil Turk provided *VH* with a 'Rastro', where it was possible to include short, varied items that encompassed things Spanish and Portuguese that did not come under the heading of Article. I hope that this can continue, and that readers will feel able to send in letters, responses to articles, quirky stories like the 'Capilla Oeste' feature in the last number and any other items of news, useful information about travel, books, film and culture, from every part of the Hispanic world, including Latin America.

This number contains items on Portugal and Expo '98, not only because this is a big event for Portugal but also because the journal's well-being depends as much on the presence of Portugal and Brazil in its pages as it does on articles about Spain and Latin America. It also has a bi-lingual feature on Asturias that I hope may be developed in the future to cover other regions. Speaking of regions, it is not always obvious from past numbers that readers of *VH* are to be found in Scotland, Wales and Northern Ireland. If you have a particular view of Hispanic life from these areas, the journal would be glad to hear from you. Finding time for the extra effort required is never easy, in HE or secondary education, but it is very worth while.

But please don't assume that it is only the educational world that I want to see reflected in the journal. There have been articles about travel and music in past numbers; I hope that these can continue and that anyone with something to say about the Hispanic world feels they can pass it on via the journal, whether it is about visits, holidays in new corners of the country, recipes, sport, political controversy, economic problems, language matters to do with the Catalan, Basque, Galician and Portuguese languages or views about recent events concerned with, say, the Spanish royal family. I begin my time with *VH* at a new stage in its progress and I want to make the journey an exciting and varied one, encouraging readers to play their part by contributing and participating to the full, in any of the languages you care to use. I look forward to all of us being involved in making the next stage of *VH* a rewarding one.

Notes for Contributors

Contributions

The Editorial Committee welcomes previously unpublished articles, reports and other contributions, which will further the cause of the learning and teaching of Spanish. Contributions are expected to fall into one of these categories:

(a) Articles of about 3000 words.

(b) Brief (up to 1000 words) items of information, notes on innovative practice, discussion points (including those arising from previous articles).

(c) Reviews usually of about 300 to 400 words (but longer reviews or review articles may also be accepted). Please send your contributions direct to the Reviews Editor.

The guidelines below are intended to help contributors:

Presentation

Type with double spacing.

Please give your article one title only, not a title and a sub-title, and divide it up with (short) sub-headings. An abstract of about 50 words should be provided.

Give full references for all sources quoted, using the Harvard system. In the text the author's name, year of publication and page number where relevant should be quoted in brackets, e.g.: (Jones,1993, 27).

Please send three copies of the article and keep another for yourself.

Clean copy and articles supplied with IBM or Macintosh compatible disc (MS Word preferred) are of great assistance in reducing printing costs. Graphs, pie charts and other diagrams should be supplied as camera ready, hard copy. If prepared on a computer, graphics files on disk are also of use, presented as TIF or postscript files.

Illustrations

Photographs are particularly welcome, as are charts, diagrams and tables where relevant. Please send these at the same time as your typescript.

Timing

In order to be considered for inclusion in the following issue, articles should normally be sent in by Ist June and Ist December. Where topicality is of the essence, shorter deadlines are possible by negotiation with the Editor.

Vida Hispánica, December 1997, No 16, 4–8

Algunas reflexiones sobre el lenguaje, la sociedad y la mujer

Linda Hartley and Puri Trabada
University of Dundee University of Abertay

Roldán Tapia, en su artículo: 'El uso sexista de la lengua' (*Vida Hispánica*, junio 1996) consideró varios aspectos en relación con este tema, por ejemplo: definiciones de lenguaje sexista, el androcentrismo, el feminismo, entre otras; una comparación de la carga sexista de varias lenguas; y otras consideraciones muy relevantes. De esta forma se abrió un debate que nos parece de sumo interés y actualidad.

" en aquella época tan lejana, el lenguaje reflejaba sinceramente la existencia de ambos sexos: era un espejo que no deformaba la realidad"

Quisiéramos ampliar y continuar dicho debate con más reflexiones sobre este tema pero con un enfoque distinto:

- Nos planteamos la pregunta en qué medida la historia nos puede dar indicios acerca de la situación actual del lenguaje sexista español.
- Consideramos también la evolución de dicho lenguaje a medida que las mujeres se han ido integrando en todos los ámbitos de la sociedad y la repercusión de dicha integración en la lengua.
- Además, damos ejemplos concretos de un lenguaje que está en estado de transición.
- Para terminar, esbozamos una serie de sugerencias para evitar el uso sexista del idioma y así acuñar, a partir de ahora, fórmulas que representen mejor la realidad.

Todo esto en torno a 3 apartados: el pasado, el presente y el futuro.

EL PASADO: LA EVOLUCIÓN HISTÓRICA

Uso del masculino genérico

Ya se sabe que durante este siglo las mujeres han luchado cada vez más por un tratamiento igualitario en la sociedad y que esta corriente sociocultural se ha reflejado en el lenguaje. Uno de los problemas más molestos es la difundida utilización del masculino 'genérico' cuando se refiere a los dos sexos: 'médicos' cuando se quiere decir 'médicos y médicas'; 'los derechos del hombre' cuando se quiere decir 'los derechos humanos'.

El castellano medieval

Siempre ha sido así. En el castellano medieval, aún existiendo una evidente desigualdad social entre varones y mujeres, cuando alguien se dirigía a la población, especificaba a qué sector de la misma lo hacía: 'hombres y mujeres', 'cristianos y cristianas' (EMAKUNDE, 1992: 3). Al menos en aquella época tan lejana, el lenguaje reflejaba sinceramente la existencia de ambos sexos: era un espejo que no deformaba la realidad. En nuestra opinión, lo mínimo que debe hacer un lenguaje es nombrar claramente la diferencia sexual de las personas que lo usan.

El castellano de la Edad Moderna

Más adelante, durante la Edad Moderna, el papel de la mujer se restringió al ámbito doméstico, desapareciendo de los espacios públicos. Durante aquella época, los oficios se diversificaron y fragmentaron en profesiones, las cuales eran desempeñadas mayoritariamente por varones. Aún en el caso del desdoblamiento de una determinada profesión, las más prestigiosas eran las desempeñadas por varones (el cura/la monja, el médico/la curandera).

Las normas de la Real Academia

Con la creación de la Real Academia de la Lengua en el Siglo XVIII, se dictan una serie de normas sobre el uso correcto del idioma; en dichas normas no se tienen en cuenta a las mujeres como personas autónomas, debido a la estructura social y la mentalidad patriarcal de aquella época. La Real Academia de la Lengua dispuso como norma obligatoria que el género masculino englobara a personas de ambos sexos. Asimismo, se acordó que todos los nombres de profesiones al estar desempeñadas por varones, se acuñaran y utilizaran en masculino. Para dinamizar este lenguaje constreñido, será preciso una fuerte sacudida política y social.

La situación bajo el Franquismo

La dictadura franquista significó un mayor constreñimiento político, social y lingüístico. Durante este periodo, la mujer fue relegada al espacio doméstico impelida al desempeño de las tareas 'propias de su sexo' (Ramos Antonio, 1991: 258). Es excluida de la mayoría de las ocupaciones laborales y en el caso de trabajar de forma remunerada suele realizar tareas de baja cualificación, por las que recibe un salario inferior al del hombre. En el momento de casarse, la mujer sufre una discriminación tanto social como profesional si quiere continuar en su puesto de trabajo.

Esta situación social va mejorando muy gradualmente durante los años 60–70. Sin embargo, a nivel lingüístico hubo cambios inapreciables durante esta época: el estancamiento continuaba.

No empieza a derretirse esta congelación lingüística hasta después de la muerte de Franco.

Reformas constitucionales y jurídicas

La constitución de 1978 consagra la igualdad de todos los españoles y las españolas, "sin que pueda prevalecer discriminación alguna por razón de sexo" (Artículo 14). En razón de esta igualdad y respondiendo a las exigencias de una sociedad democrática, se aprobó una serie de reformas legales que favorecían la progresiva equiparación de los derechos y deberes entre las mujeres y varones.

A pesar de esta legislación igualitaria, la mujer hasta el año 81 sigue necesitando el permiso legal de su marido a la hora de comprar bienes comunes, tal como comprar un coche.

Una ley de octubre de 1983 creó el Instituto de la Mujer, que depende del Ministerio de Cultura. Su objetivo principal es ayudar a crear las condiciones necesarias para que se produzca una verdadera igualdad social entre ambos sexos y la participación activa de la mujer en todos los aspectos de la vida nacional.

La situación de la mujer en los últimos años

Podemos apreciar que de forma progresiva las mujeres se están insertando en casi todas las esferas de la vida pública moderna, gracias a la lucha de las propias mujeres y de los sectores más progresistas de la sociedad en general.

La española sigue ocupando mayoritariamente cargos menores, como funcionaria de bajo nivel, mientras que los puestos directivos y ejecutivos están en su mayoría desempeñados por varones. Este hecho va a repercutir en cómo utilizamos el lenguaje a la hora de designar las diferentes profesiones.

Como ya mencionó Roldán Tapia (1996), el papel de las campañas contra el sexismo en el lenguaje ha sido imprescindible para mantener el impulso inicial hacia un lenguaje y una organización social transparentemente no sexistas. Podemos nombrar instituciones internacionales como el Consejo de Europa, y la ONU, y nacionales como el Instituto de la Mujer o la Secretaría de Educación.

La ocultación de la mujer

Durante todo este tiempo, en el idioma español (al igual que en el inglés y el francés) se ha dado un fenómeno y un problema de ocultación de la mujer derivado del empleo sucesivo y reiterado de voces masculinas en sentido genérico. Si un extraterrestre llegara a España[1] hace diez años pensaría que casi no existían personas del sexo femenino, debido a como dicho sexo quedaba reflejado en los documentos escritos en castellano de aquel momento. De forma genérica, podemos responsabilizar como causante de este fenómeno de ocultación a *una mentalidad y a un lenguaje androcéntricos*, los cuales consideran a los varones como sujetos de referencia y a las mujeres como seres dependientes o que viven en función de ellos. Sin una mayor precisión, el lenguaje esconde y esconderá a las mujeres.

EL PRESENTE: LA SITUACIÓN ACTUAL

A continuación, veremos hasta qué punto y cómo las profesiones han sido feminizadas.

La 'refeminización' de las profesiones

Vamos a considerar algunos ejemplos concretos de 'la refeminización' del castellano en cuanto a profesiones. En teoría, no debe haber ningún problema en crear neologismos. Dado que ya existe un género femenino y otro masculino, una posibilidad consiste en tan solo cambiar el artículo para denominar a la mujer que ejerce la profesión: el médico → la médico. Pero también, dado que ya existe una fuerte tendencia en castellano a realizar los femeninos en -'a', tenemos otra posibilidad: la de cambiar el artículo y la terminación del sustantivo: el médico → la médica. Hasta ahora la sociedad en general ha optado por una mezcla de soluciones ante este problema.

Veamos ahora algunos casos representativos de profesiones con terminaciones frecuentes: ¿Hasta qué punto y cómo han sido 'feminizadas'? Los ejemplos que damos a continuación han sido todos sacados de los diccionarios siguientes: el *Diccionario de la Real Academia de la Lengua* (1984), el *Diccionario Collins* (1989) y el *Larousse* (1993). También hemos contado con la opinión de hispanohablantes nativas y nativos. Cuando ocurre una vacilación entre '-o' o '-a' como terminación femenina, la indicamos así: '-o/a'.

Las profesiones con terminaciones en '-aria/-ario' y '-era/-ero'

f.	*m.*
secretario/a	secretario
enfermera	enfermero/ATS
ingeniero/a	ingeniero
panadera	panadero

A veces no es una simple sustitución de una '-o' por una '-a'. Por ejemplo, veamos la pareja 'secretaria/secretario', los cuales representan valores sociales diferentes, parecidos a los que tiene la palabra 'secretary' en inglés cuando el puesto está ocupado por un hombre o una mujer. Algunas mujeres, para preservar el prestigio del puesto de 'secretario' cuando se refieren a un puesto importante en la Administración, prefieren utilizar el título masculino 'secretario' con objeto de que no se las considere una 'mera secretaria'. A veces nos preguntamos si cambiaría esta actitud si se remunerara más las aportaciones imprescindibles de las 'secretarias'.

Asimismo el caso de la pareja: 'enfermera/enfermero' es interesante. Se parece al de 'secretaria/secretario' en la medida en que el problema refleja el desprestigio que hay generalmente hacia profesiones históricamente y mayoritariamente ocupadas por mujeres. En esta ocasión se ha buscado otra palabra para denominar a un varón ocupando el puesto de 'enfermero'. Se tiende a utilizar un eufemismo para varones que no suena a mujer: 'ATS' (Ayudante Técnico Sanitario). Lo gracioso del caso es que ahora se puede referir a mujeres utilizando las dos formas: ATS o enfermera (EMAKUNDE, 1992). A largo plazo, ¿se perderá la palabra 'enfermera' por desuso?

Aparte de estas consideraciones sociolingüísticas, se manifiestan algunos problemas en ciertas profesiones dentro de este mismo grupo a causa de su ambigüedad: tales como 'marinera', (nuevo oficio de mujer además de una prenda de vestir), 'costurero' (nuevo oficio de hombre y un útil de costura). Normalmente las confusiones y ambigüedades que se puedan presentar desaparecerán por el contexto.

Las profesiones con terminaciones en '-óloga/ólogo'; '-ónoma/-ónomo'; '-ógrafa/ógrafo'

f.	*m.*
psicóloga	psicólogo
astrónoma	astrónomo
fotógrafa	fotógrafo

Ningún caso parece presentar problemas de aceptación ni de ambigüedad. Las tres profesiones arriba mencionadas han sido aceptadas por la sociedad en masculino y femenino a pesar de que se refieren a profesiones con cierto prestigio.

Las profesiones con terminaciones en '-enta/-ente', '-ante-a/ante'

f.	*m.*
dependienta	dependiente
presidente/a	presidente
escribiente	escribiente
comerciante/a	comerciante
gobernante/a	gobernante
almirante	almirante
estudiante	estudiante
cantante	cantante

Según la norma, en el momento en que haya suficientes mujeres en un puesto o mujeres ejerciendo profesiones públicas o poderosas será cuando se admite la feminización de ella, que de todas formas es la tendencia general de la lengua. Así se espera que la denominación del oficio de 'escribiente' o 'almirante' será 'escribienta' o 'almiranta' para una mujer. Todavía no hemos llegado a este momento histórico.

A pesar de esta tendencia hacia la feminización de profesiones u oficios ejercidos por mujeres, el caso de los sustantivos como 'estudiante' y 'cantante' es excepcional. Todavía no se oye en el castellano de España el vocablo 'estudianta' ni 'cantanta', y eso que debe haber millones de jóvenes estudiantes femeninas. Solo se usa el apropiado género del artículo para denominar género. Tal vez será la excepción que confirma la regla.

Dentro del mismo grupo, nos encontramos con un caso curioso: 'gobernante/a/gobernante' que actúa de una manera parecida a la pareja 'secretaria/secretario'. El femenino tiene un significado diferente al masculino. Y como era de esperar, el femenino tiene connotaciones poco prestigiosas e indica por ejemplo profesiones consideradas menos importantes: 'una institutriz'; 'una persona que dirige un hotel'; o también se les denomina a 'mujeres mandonas' con un sentido despreciativo. Para referirse a una jefa de estado se dice 'la gobernante' y no 'la gobernanta'. Hasta que desaparezca este menosprecio cultural por oficios ejercidos mayoritariamente por mujeres no llegaremos a una igualdad transparente del lenguaje.

Las profesiones con terminaciones en '-ada/-ado'

f.	*m.*
abogado/a	abogado
soldado/a	soldado

Se nota una oscilación entre 'la abogado' y 'la abogada' para nombrar a mujeres en esta profesión. Y del mismo modo 'la soldado' y 'la soldada', que se vieron durante la guerra del Golfo.

Las profesiones con terminaciones supuestamente invariables en '-ista'; '-a(c)ta/'; '-eta'; '-euta/auta'

f.	*m.*
poeta/poetisa	poeta
terapeuta	terapeuta

modista	modista/o
autodidacta	autodidacta/o

En teoría estas terminaciones no ofrecen problemas, ya que son nombres comunes, invariables. En realidad, se nota cierta resistencia a utilizar palabras con terminaciones en '-a' para denominar a oficios masculinos. Por esta razón, para varios oficios supuestamente invariables, a veces se crean dos formas en paralelo. Consideremos el caso de 'la poeta/la poetisa' donde ambas formas están dirigidas a mujeres desempeñando esta profesión, dejando la forma más antigua 'el poeta' para denominar al varón. Tal vez el peso de siglos del uso de una terminación 'femenina' para una profesión mayoritariamente ejercida por varones ha impedido la creación de la forma paralela 'poeto', que sería lo más lógico, así dejando 'poeta' para denominar a la mujer. Se puede notar cierto retintín sarcástico en la palabra 'poetisa' por lo cual la tendencia ahora es a utilizar la pareja 'la poeta/el poeta'.

De una manera parecida, han surgido dos formas en paralelo para denominar al masculino en los siguientes casos: 'el modista/modisto' o 'el autodidacta/autodidacto'. Irónicamente, ocurre aquí precisamente el mismo fenómeno por el cual las mujeres son reprendidas: el rechazo de una terminación genérica, invariable e históricamente neutra. Pero la '-a' suena a mujer: la '-o' a varón. Por eso la tendencia reciente a cambiar la terminación '-a' por '-o'.

El FUTURO: HACIA UN FUTURO NO SEXISTA

Para poder alcanzar el objetivo de un futuro no sexista, pensamos que la educación (formal e informal) es un medio fundamental para transmitir el nuevo concepto de identidad femenina. En un contexto formal, los jóvenes aprenden el uso de un lenguaje no sexista/sexista, entre otros medios, a través de los libros de texto (Roldán Tapia, 1996). También, de forma inconsciente, adquieren una mentalidad y comportamiento determinados que reflejan los modelos que se presentan en la sociedad.

Mientras el poder recae sobre los varones, la imagen que la mayoria de la gente tiene de las profesiones será masculina. Hasta que las mujeres se vean reflejadas igual y equitativamente en todos los ámbitos de la sociedad no existirán modelos apropiados de conducta femeninos para las jóvenes. Ya sabemos que palabras como 'cirujano', 'director', 'oficial' y 'piloto' evocan imágenes masculinas para una clara mayoría de la población (Niedzwiecki, 1993: 47).

Para cambiar la idea que tiene la gente del papel que representa la mujer en la sociedad, hay que tener en cuenta la dimensión femenina a la hora de redactar cualquier tipo de documento formal. Debemos reconocer que no es tanto un problema lingüístico sino un problema sociocultural.

Sugerencias para un lenguaje no sexista

En nuestra opinión, pensamos que sería conveniente establecer un esquema lingüístico modelo no sexista a seguir por nuestras alumnas y nuestros alumnos, que sería la meta final de toda persona hablante de español que se quiera expresar en un lenguaje no sexista.

Las sugerencias que proponemos a continuación son un resumen y una recopilación de una serie de ideas que promueven un lenguaje progresista y no sexista (Instituto de la Mujer, 1989; García Meseguer, 1984; EMAKUNDE,1992): no es un reflejo del lenguaje actual en la mayoría de los casos.

- En la utilización de profesiones, oficios, y cargos es preferible no utilizar el falso masculino cuando la profesión sea ejercida por mujeres (ej. 'la jueza' en vez de 'la juez').
- En los casos no marcados o epicenos, cuando vayan acompañados de un artículo, éste ha de corresponder siempre al del sexo de la persona que desempeña el cargo o profesión: 'la alguacil', '*una* profesional de la enseñanza'.
- Utilizar la palabra 'persona', corrigiendo aquellas definiciones de voces comunes que actualmente comienzan por la expresión 'el que' (ej. 'médico de cabecera': 'persona que asiste', y no 'el que asiste').
- No utilizar la voz 'hombre' en su acepción genérica de persona, utilizar sin embargo la voz 'persona' (ej: 'Todas las personas del mundo' en vez de 'Todos los hombres del mundo'; y '*la* gente de la Edad Media' en lugar de 'el hombre de la Edad Media').

CONCLUSIONES

Las reglas semánticas y lingüísticas no son reglas naturales, sino el resultado de acciones sociales y culturales. Cambiarlas requiere múltiples actos de voluntad. Cuando empleamos el término correcto para referirnos a mujeres o a varones enriquecemos el lenguaje, reflejamos la sociedad, y llegamos a una expresión más clara de las ideas.

"Mientras el poder recae sobre los varones, la imagen que la mayoria de la gente tiene de las profesiones será masculina"

La forma de hablar o de escribir es una forma más de conducta. Se quiera o no, al emplear unas u otras formas se está dando testimonio en un sentido u otro. El hecho de que se haya hablado o escrito con un lenguaje sexista desde siempre no quiere decir que sea válido.

Un elemento a tener en cuenta *a priori* para poder alcanzar un lenguaje no sexista es la concienciación por parte del hablante del español del sexismo invisible en todos los ámbitos de la sociedad actual. No podemos dividir el lenguaje de la sociedad. Es una relación simbiótica. El lenguaje es una manifestación simbólica de nuestras ideas y pensamientos. Al igual que la sociedad. El uno no tiene sentido sin el otro.

En nuestra opinión, la feminización del lenguaje nos permite usar o crear nuevos términos 'neutros' en el sentido social, y así evitamos el uso de términos con connotaciones peyorativas. El uso de un lenguaje no sexista puede ser una fuerza liberalizadora, un instrumento de progreso que modifica la imagen preconcebida de la mujer en la sociedad actual. Nos permite influir en, si no crear, un futuro no sexista del lenguaje y de la sociedad.

NOTE

1. Nos hemos concentrado aquí en la situación en España, ya que en el resto del mundo hispanohablante se están dando cambios similares, y sería tema a tratar en otro artículo.

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Vida Hispánica, December 1997, No 16, 9–12

The business context: aspects of contemporary Spain

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INTRODUCTION

As language teachers we have a responsibility to project a positive image of the countries whose languages we are teaching but how we do that is a question that has been little studied. There are many elements which contribute to the formation of perceptions amongst students but in what ways can the language teacher carry out the task of stimulating a positive attitude towards a country?

Visits to the foreign country, whether to coastal resorts on holiday or 'normal' towns as part of an exchange trip are not a reliable way of introducing students to the reality of life for local people as students' attention is generally focused on social activity. They are present as observers and are often poorly equipped to evaluate what they are seeing within a different context and, as a result, they judge their surroundings according to their own experience. The National Curriculum recognises the need for students to depend on their own experiences in order to interpret what they are learning about the foreign country and aims to encourage them to "consider their own culture and compare it with the cultures of the countries and communities of the target language" as well as encouraging them to identify "with the experiences and perspectives of people in these countries and communities". If one expects students to identify with the experiences of others, it is necessary to highlight the similarities rather than the differences in order to combat negative stereotypical images.

There are many ways of doing this. GCSE assessments deliberately use contexts with which most students are expected to be familiar. Great care is taken to identify a variety of realistic situations. These are unlikely to be either language- or country- specific. However, when students opt for their 'A' level subjects, they are not only dealing with greater complexities of the language but are expected to express themselves appropriately and knowledgeably on a range of topics of which they may have little or no previous experience. Leaving aside the common option of studying some aspect of Latin America, which as a single topic area minimises the importance of this enormous territory, we find specific areas of study in relation to mainland Spain offered by some exam boards include 'Aspects of the Spanish Civil War', 'Transition to democracy', or 'Spain and its Autonomous Communities' . While 'The World of Work' and 'The media' are available on some 'A' level syllabi the level of awareness amongst undergraduate students indicates that these areas are tackled either less frequently or more superficially. One could argue that the former options are irrelevant to most students at this level of study since they and their peers in Spain are not normally engaged in conversation about historical events. The Civil War took place in the lifetime of grandparents, democracy is taken for granted by young people in Spain today and the strength of regional identity is still evident although the issues of strife have changed. By concentrating on areas which are so far removed from the students' own experience and ignoring Spain's role in the global economic context we are allowing, or even obliging, students to depend on their preconceived, even stereotypical, attitudes towards Spain, reinforcing the view that Spaniards have little to offer in the international economic context.

Some colleagues may believe that it is unrealistic to expect sixth-form students to have an understanding of business, technology or the working environment but there is no reason why they should lack confidence in these areas any more than in the study of Francoist Spain or literature which demands an awareness of the socio-economic and political background in which it was written. One must remember that young people are at least potential consumers in the Information Age, and, as such, are subject to many influences from the business world. To ignore Spain's contribution to international business and economic activity is to highlight the differences rather than the similarities between Spain and its major economic competitors and to distance the students' own experience which

"To ignore Spain's contribution to international business and economic activity is to highlight the differences rather than the similarities between Spain and its major economic competitors"

could serve as a vehicle for understanding modern-day Spain. Familiarity with the business context enables students to analyse and understand the world in which they live and become more aware of how industry and economic activity influences our environment and our actions as well as contributing to the formulation of our perceptions about other countries. An awareness of this phenomenon should help to stimulate more positive attitudes.

A partial explanation for the apparent omission of a serious treatment of the business context may lie in the background of those responsible for stimulating an interest in the country. Business is often understood to mean economics and this can unnerve both the teacher and the student who does not consider him/herself a specialist in this field. In order that the student be motivated by the topic of business, however, it is necessary to understand it in its broadest interpretation, using the student as potential consumer as the point of departure. The business context which examines the evolution of industry also incorporates business culture, how people do business, and is not merely a study of unemployment or a mere recognition of the *jornada intensiva* or the typical shutdown in August.

It is necessary to examine how the evolution of business and the economy in Spain has been shaped by a particular set of historical and political features not experienced by its major competitors. Economic booms and dips in Spain have rarely coincided with trends in the economic cycle of other developed countries. Even the boom of 1992 stimulated by Spain's high profile as host to several international events was in contrast to a worsening economic situation in other European countries. Spain suffered later but, as a result of economic measures introduced under the premiership of José María Aznar, there are now signs that Spain is achieving better economic performance levels than many other European countries (*The European*, 1997). This is characterised by increased consumer spending and a reported feel-good factor on the streets of Spain, alongside a decreasing unemployment rate.

Few students of Spanish in post-compulsory education, however, mention the economy or industry in association with Spain. If pressed to mention an economic activity, the most likely association that students make in connection with Spain is tourism. It is true that tourism is a major contributor to the Spanish economy, representing 11% of employment and 10% of the GDP (*The European*, 1997), but the temptation is to examine the reasons for its early development and not to examine Spain's continuing reliance on this sector. Despite the importance of tourism, few would view Spain as a service economy alongside other developed economies although, with more than 50% of its employment being in this sector (Delgado García, 1993), it merits this classification. Apart from tourism, one would assume from the awareness displayed by many students that the only other goods to be domestically produced are a range of fruit, vegetables and wine, products of the agricultural sector. Industry, one would have to assume, makes little contribution to the economy, despite the fact that vehicles and automotive parts alone represented 50% of Spain's exports in 1993 (Salmon, 1995).

This is such a misleading representation of reality that further examination is needed of why British students rarely associate competitive business activity with Spain. There are many possible explanations. One could blame the British press for not providing serious coverage of Spanish economic affairs in the same way as they do for Germany or France, for example. One could assume that students' own familiarity with the country has coloured their view and led them to their belief that tourism is Spain's only marketable export. Above all, examination of the international context of advertising highlights a lack of Spanish products. Students form their opinions regarding countries on the basis of the information they receive from all these sources. They have access to the press, many take holidays abroad and they are potential consumers, thereby becoming the target of much advertising. All of these factors point to the usefulness of analysing the development of Spanish industry and the economy with the aim of reaching a greater understanding of Spain as it approaches the new millennium. The business context is as appropriate a context as any for explaining developments within the country, enabling students to draw comparisons based on a range of widely available sources. Students may be aware that the Spanish economy is currently experiencing an upturn. However, familiarity with some of the features which have characterised the evolution of Spanish industry in the past is essential in order to understand the implications for the present and the impact of recent changes on future developments.

THE EVOLUTION OF INDUSTRIAL ACTIVITY

Government policy and the hopes for integration into the EEC in the 1980s provoked large-scale restructuring of the many monopolistic State companies. The majority of these companies, including Iberia and SEAT, were set up under the umbrella of the State Holding Company, el Instituto Nacional de Industria, in the 1940s. The guarantee of subsidies from the public coffers meant that these companies were not forced to be competitive. The lack of any competition from foreign companies and the tradition amongst Spanish companies of exporting as the need arose further reinforced the inward-looking practices of Spanish companies. At a time when many international companies were taking advantage of changing economic conditions to install part of their production capacity in overseas markets, Spain was playing host to foreign multinationals and benefiting from the creation of jobs and the in-flow of investment that these stimulated but Spanish companies themselves were not exploiting opportunities in other markets. This was partly due to the fact, as mentioned above, that the largest companies, those equivalent to international companies coming to Spain, were State-owned and not motivated by profit generation. In addition, Spanish producers experienced an extended isolation from international trade flows due to the autarchic economic policies of the Franco regime.

Spanish industry has been characterised by other features which were prominent in other countries, now Spain's competitors, much earlier than they appeared in Spain. It is difficult to determine the dates of Spain's industrial revolution, insofar as there was one. Certain industries were mechanised during the last century although some would say that Spain's real industrialisation is a much more recent occurrence, starting after the introduction of a number of economic measures in the 1960s (Nadal, 1992). As a result, many sectors comprise a large number of small companies with geographical disparities and concentration, for example, ceramics around Valencia, fruit and vegetable preserves in Murcia and wine in La Rioja. In some cases the presence of a certain industry was dependent upon the natural resources of the region, in others the creation of more companies was stimulated by the presence of some already in existence and the availability of an appropriate infrastructure. Another fundamental factor is the predominance of PYMES (*pequeñas y medianas empresas*) and many of these are family-owned, having obvious implications for their ability to finance innovation; this has been a major factor in their exporting patterns, as many of these companies have relied on limited expertise to carry out the various business functions within the company.

Technological development is an area that demands careful attention in order to explain Spain's industrial progress and the image that has been projected. Spain has traditionally relied on importing its technology via licences and patents and that has played a major role in national industry's competitiveness. They have lagged behind other industrialised nations and welcomed foreign companies and the technical know-how that these bring with them. Government assistance in the field of research and development has concentrated on basic rather than applied research which could have provided commercial applications and produced a competitive edge. In contrast to many other industrialised countries, the greater part of investment in R&D has been provided by the public sector with private industry avoiding the risk but also paying the price when they have not been in a position to take advantage of economies of scale and more advanced production techniques. This factor has played a key role in the continuing perception of Spain as an agricultural economy dependent upon traditional produce.

APPLICATION TO 'A' LEVEL TOPICS

Identifying the main features of industrial development may be very interesting but, how can it serve as an aid to understanding contemporary Spain, rather than just the business environment? It can be argued that there are many points of entry into understanding contemporary Spain through an analysis of the business environment. It is clearly possible to start from the experiences of our students in Britain and encourage them to analyse themselves as potential consumers and future employees. One could find out their level of awareness of business activity and practices in the UK, even if only on the level of family-members or friends who work, and extend that to an examination of Spain's working environment and practices.

"Spanish producers experienced an extended isolation from international trade flows due to the autarchic economic policies of the Franco regime"

So that students can make sense of a context which is not their own, it is important to access the topics in a way which is not detached from their experiences. On examination of the topics offered by many 'A' level boards, one can identify a number of areas which could be tackled discretely or which could be presented using the common context of business. All of these areas of study can be presented by encouraging students to access and analyse material that is available to them in their usual environment, progressing to an analysis with reference to Spain. By way of an example I came across *The World in 1997* published by *The Economist* earlier this year. I shall examine this publication to illustrate how it might be used to introduce a number of topics.

One could start by exploiting the topic area of the media. Using this and a number of other periodicals or newspapers from the UK and Spain, students could reflect upon the role of the different types of press and catalogue the type of coverage given to international news. A comparison could be drawn from the British press between the treatment of Spain and that of Britain's major economic competitors, particularly in Europe, and Spain's coverage of events in Britain. Discussion might lead to a realisation that what happens in Britain appears important in Spain, while Britain focuses on France and Germany, rarely mentioning Spain more than Greece, Ireland and Portugal. This study could lead to an analysis of television and radio in both countries, examining by extension the types of programmes available. Students might find it interesting to note the types of programme that are imported by each country and consider the perceptions of Britain that may develop in Spain amongst viewers of *Eastenders*, for example. The same method could be applied in an analysis of the types of music broadcast on Spanish radio stations, highlighting the predominance of British and American artistes. It would, however, be necessary to allow British students to listen to some Spanish singers so that they were not led to believe that this industry was insignificant in Spain. This would be a way of dealing with the topic area without detaching it from the students' own experience.

By using the medium of music and entering an examination of preferences in Spain one could be led to examine *youth* and *leisure activities* as additional topic areas included in a number of 'A' level syllabi. Further analysis of the adverts in *The Economist* could identify how the young and not-so-young are depicted, reflecting upon the message that advertisers wish to give to their particular target audience. British students could discuss how they might be perceived abroad and examine their awareness of the lives of young Spaniards. Common preoccupations with *education* and employment prospects could be examined in the context of youth or introduced by examining the existence of adverts for educational opportunities.

Just by examining the advertisements in the publication under scrutiny, one is led into topic areas such as the *world of work, unemployment*, the role of *women in society*, commenting on the number of times women are used in adverts which reflect business activity. The Iberia advert depicts a suited gent. The *family* could also be covered by extension. It can be argued that all of these areas are a result of the changing economic environment and the impact of greater integration into the international consumer society. This aspect cannot be ignored if students are to achieve a better understanding of Spain. If we examine some other topic areas included on at least one 'A' level syllabus, we find more examples of areas of study which can be introduced via a business publication. There is no reason why the 'Spain by Kenna' advert or the 'Iberia' advert, claiming its 29 Spanish destinations, could not support the study of a *region* focusing on economic activity and regional disparities, particularly given the features which we identified earlier as being characteristic of industrial development in Spain. *Urban and rural* life could be introduced in much the same context, identifying demographic changes and sectoral distribution as a way of explaining population movements and industrial/agricultural society. If one wanted to examine the topic area of *transport and travel*, it could be done in a similar manner by identifying geographic, demographic and economic explanations for the growth of the system, progressing to an examination of certain aspects of *Spain's relationship with Europe* in order to understand more recent developments. Tourism need not be neglected but it could incorporate a study of Spanish habits and preferences when holidaying in the Peninsula as well as an evaluation of how the Spanish tourism board is shaping its own identity.

"It is not necessary to be a specialist in the field of business but it does involve a little knowledge of how it developed and it encourages us to look at things from a different viewpoint"

Science and technology appear to be greatly ignored as a topic area worthy of study in relation to Spain and yet to understand many aspects of modern Spanish society it is a key factor. There is a widely-held belief that to deal with this subject one has to understand computers; teachers are reluctant to expose a lack of expertise in this area to their informatically adept students. However, glancing through our magazine we can find examples of adverts for products with a high technological content. This can be contrasted with the Spanish adverts. A failure to identify the low level of technological content in the majority of Spanish exports which are recognisable to the British consumer is likely to hinder the students' ability to understand why they continue to associate oranges and tourism with Spain and reliable cars and engineering with Germany.

CONCLUSION

Some colleagues might be reluctant to omit topics such as 'Aspects of the Spanish Civil War', 'Transition to democracy' or 'Spain and its Autonomous Communities', claiming their inclusion to be necessary in reaching an understanding of contemporary Spain. However, these topics may also be tackled using the economic and business environment as a way of understanding, or at least explaining in part, historical events. Through this context it is possible to start from the students' own environment and their expertise as consumers in order to identify current perceptions and knowledge and work backwards to understand how business and its internationalisation has shaped many aspects of modern Spanish society. It is not necessary to be a specialist in the field of business but it does involve a little knowledge of how it developed and it encourages us to look at things from a different viewpoint. If students have real examples of how their perceptions are being shaped, their attitudes towards Spain are at least likely to be better informed and may be more positive.

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European links at primary school: doing it Bristol fashion

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INTRODUCTION

Many local educational authorities have long established schemes that promote contact with Europe, either through formal civic links and twinning arrangements, or through coordination of initiatives at school and college level. In Further and Higher education, languages, business studies, law and other degree courses have their own links with European partner institutions. The Commission encourages and supports all of these and other activities through its special funds. Whatever the level, the key element in securing funding is a personal enthusiasm for the ideal of links with Europe and the energy to undertake a lengthy exercise in form-filling and administration before plans come to fruition.

An infant primary school located in Bristol, Hillfields Park Infants in Fishponds, saw that Early Years teaching was an important time for the establishment of European awareness and took the initiative in opening up European Links with similar schools in two other member countries of the EU. It now has a well-established programme of Headteacher exchange visits, common programmes of work, and exchanges of materials. The pupils of all the schools involved are developing an understanding of cultural awareness because their contacts are real and their teachers work together on their common planning programme.

The link was not established on any assumption of language learning. Antwerp in Belgium, where Hillfields contacted its first partner school, recognises that few people outside northern Belgium want to learn Flemish and few schools in the UK at present have the teachers capable of teaching primary level Dutch, French, Spanish or any other languages. The important point about this kind of link is that it can be an ideal platform on which to introduce an awareness of other cultures and languages and of teaching initiatives at an early level, and if language teaching is introduced at this level, it can be maintained in parallel with it, providing tangible evidence of what international cooperation and friendship means.

When the application for funds through an educational bid to the Central Bureau had been approved the original link in the scheme was established by Hillfields Park Infants with an Antwerp primary school. This took the form of a visit by the Headteacher and staff of Hillfields to Antwerp where they were able to see nursery and infant schools in operation and to establish a link with the partner school and its staff, as well as enjoying the hospitality of the Antwerp hosts. They came away with many ideas about how the link could be developed.

SPANISH DEVELOPMENTS

Hispanists keen on seeing Spanish included somewhere in the primary curriculum will be encouraged to hear that the Belgian/British link was expanded somewhat later in the operation of the scheme when the Hillfields Park Infants head teacher, as coordinator, explored the chance to extend the scheme through Comenius/Socrates funding and asked for the authorities to establish links with a school in the autonomous region of Cantabria, an area she had visited on several occasions. Oriented towards British visitors from 'el ferry' in Santander, and with the advantage of relatively close proximity to the UK, it is 'real Spain', far removed from the atmosphere of Mallorca or the Costa del Sol, places where many British children are not even aware that they are in Spain at all.

The result of this request was that Cantabria took on the offer with enthusiasm and selected a tiny village school for pupils aged 3–5 in Oreña, near Santander, as the ideal location for the link. The school, set in two separate buildings, has only 25 pupils and two teachers, and its village environment offered an interesting contrast with the city based schools, but Bristol, Antwerp and Santander

"an ideal platform on which to introduce an awareness of other cultures and languages"

have in common that each is a major port in its own country. The link was established with the enthusiastic cooperation of the two Spanish teachers, who speak little or no English, though one them has some French, and who were looking for the chance to develop their region's European awareness.

After communication by letter and fax and occasional telephone calls coordinated by the Bristol Headteacher, the tri-partite link became firmly established, and the Head teachers of the Bristol and Antwerp schools eventually paid a joint visit to Cantabria. The reception in Antwerp had been organised by the authorities and left in the hands of the school and its LEA liaison officer. In Oreña, the Director of Education and local television and radio came to the school during the visit, and the mayor's parlour was the venue for a reception to launch the project. Spanish enthusiasm was very encouraging, given a certain residual doubt about their lack of knowledge of English, the language used between the UK and the Belgian headteachers. The Spanish staff have subsequently visited both schools in Bristol and Antwerp.

COOPERATION IN THE CURRICULUM

The curriculum benefits for all the schools concerned are considerable. Planning took place during joint visits between the teachers and heads of all the schools, and in 1996-7 the common theme for the three schools involved was 'Water in our lives'. This theme was used as a link across the curriculum subject areas, so that in English, Art, Science, History, Geography, Design Technology, Information Technology, Mathematics and Music the theme was pursued in a coherent planned progression of classroom activities which fell into appropriate curriculum requirements. In Science, an ongoing weather study focused on the weather experienced in Antwerp, Cantabria and Bristol in the month of May, 1996, recording and measuring the rainfall, showing how rainfall had been recorded, exchanging data on a weekly basis and then in Art drawing weather forecasting maps and pictures. The local ITV station's weather presenter came into Hillfields Park Infants School to talk to the children adding a measure of glamour by having a well-known TV personality talk to the children and discuss the weather forecast in Britain, Spain and Belgium. Charts from weekly reports recorded by the children were displayed in individual languages using agreed symbols. Pupils read days of the week, numbers and weather terminology in Spanish and Flemish, an introduction to the foreign language.

Selections of the art work, data collected, and work written and compiled by the children were then made and sent off for the partner schools to see pupils in each country working in their own language. From Spain, Hillfields Park Infants School received some excellent artwork, games and compilations of photos taken by the teachers of their children at work and similar work came from Antwerp. The children of each of the schools offered wonderful musical receptions and greetings during the visits of the staff from the other schools, singing 'typical' songs of the other countries or adapting the words of their own songs to include foreign terms and references.

EARLY YEARS WITH A EUROPEAN ANGLE

This venture took time and effort to get established and funded, but has added a new dimension to Early Years education. It gives an impetus to work that is already being done, adding the ideas of the partner schools' teachers to those of the home school and providing often innovative views of classroom practice. It certainly raises European awareness. In Bristol, the children had the chance to hear and speak Spanish through links made with a native Spanish student on a course at the University of the West of England who was invited to pay regular visits during the year.

During her visits she accompanied the class teacher, spoke in Spanish to the children and told them about Spain, as well as developing little conversations and teaching Spanish vocabulary through recognition of objects and pictures. She intends to return to Spain at the the end of her studies to take up teaching as a career.

There is clearly evidence here for those thinking of initiating primary school teaching of foreign languages that Spanish (or any other language) can be successfully introduced as a real experience that involves children from other countries. The exchange programme with its different focus each year could provide the basis for a meaningful teaching and learning project for pupils and teachers.

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EXPO 98 Lisboa

Maria Julia Gilham
Kingsway College, London

O QUE O TURISTA DEVE VER – WITH APOLOGIES TO FERNANDO PESSOA

Why the apologies to Pessoa? Simply because of the borrowing of the title of his *Tourists' guide to Lisboa* written in the 1920s but only published courtesy of the City Council of Lisboa in the 1980s. In any case, Pessoa's guide was really excellent. It took a tourist on a guided car and walking journey through the interesting bits of Lisboa. Well, I am taking you on a guided walking tour through the site of EXPO '98 LISBOA and suggesting to you what you should see. Not by any means all you will see; for that is not yet fully known.

For those of you who do not know the Expo site it is long and narrow along the Tejo river frontage in eastern Lisboa, and covers some 330 hectares. By whichever means you arrive at the Expo gates, sea, rail, road or flying boat, there are five ways in. Discounting the VIP entrance, the 15 million expected visitors will enter by the North, South, West or River Entrances.

The North is mainly for car drivers and their passengers. The West is for visitors from the new Oriente Railway station on the Porto to Lisboa railway, the city underground, taxis and local buses. The River Entrance is for those lucky or very lucky visitors who come by ship or by flying boat. This is easily the most appropriate entrance for visiting a World Exposition with the theme 'The Oceans, A Heritage for the Future', in what will be the United Nations International Year of the Oceans.

Pessoa landed his *Turista* at the Cais do Sodre Wharf and I am landing you at Expo '98 at the River Entrance. Arriving here at the centre of the site, perhaps if very lucky on one of the few remaining sailing barges of Lisboa, the *Fragatas* such as the 'Afonso de Albuquerque', what will you see? To your left across the restored Olivais Dock – once the base for the seaplanes, the flying boats that once brought the world closer together and far quicker than seaborne ships could – you will see the Portuguese Pavilion. To your right, on the water's edge, is the marvellous Utopia Pavilion, shaped like an enormous upturned wooden ship, a Caravel laid on its back.

This Exposition celebrates many things, not least of which is Vasco da Gama's epic voyage in 1497–1498 to at long last bring the seaway from Europe to India into being. So first we go to the Portuguese Pavilion. Here is the celebration of the major contribution Portugal made through the 'discoveries' in opening up the major sea routes around Africa to the Indies and to South America.

For the moment we are going to turn our backs on the Utopia Pavilion, for after visiting the Portuguese Pavilion we will now head south along the principal 'highway', the Water Way spine road of the Expo site. Our destination stands a little way along in the Pavilion of the Future.

If the Oceans are truly going to be the heritage for the future, the world has to do an awful lot right now and for all the years to come to stop the despoliation of those oceans. The Pavilion of the Future is to raise awareness of the need to adopt worldwide measures to ensure the future of the oceans.

There are six themed areas: 'The Atlas Room', 'The Threatened Ocean', 'The Ocean Observatory', 'A Trip to the Deep Blue', 'Passage' and 'Towards the Future', of which all are calculated to help us all understand what we have to do.

"If the Oceans are truly going to be the heritage for the future, the world has to do an awful lot right now ... to stop the despoliation of those oceans"

In the interactive theatre the visitor can understand the problems we are creating for the seas and how we all must work to save the seas and oceans for all mankind. The oceans have served us well over the millenia, now we have to give something back.

Where to next? Well, let's go and see the Four Oceans of the World. The 'Oceans Pavilion' is the largest oceanarium in Europe with over 25,000 fish, birds and mammals. There are five giant tanks, the largest of which is the central tank, 32×23m, which shows a spectacular reconstruction of the sea bottom with marvellously diverse flora and fauna, wrecks and fish, animals of the sea floor and those that link the bottom depths with the surface. Indeed, it shows the vital links between the oceans and the Earth itself for, as with all the tanks, the interdependence between the land and the sea is emphasised.

Around are the four Oceans of the World tanks: The Atlantic, Pacific, Indian and Antarctic. The Atlantic tank is the Azores Islands with Puffins and Plovers flying above both the cold Northern and warm Southern Tropical seas' flora and fauna. The Pacific is the California Coast, the reflections of a rock-bound coast of sea otters and kelp beds with their luxuriant fauna.

Next, to far warmer climes. "With scents of coral where the tide recedes. With thunderous echoes of deserted strands" to the coast of Mozambique on the Indian Ocean with its corals and the tropics with their abundance of colour and of brilliant fish and mammals.

Then lastly to the far south for the freezing cold coast of Antarctica. Here a penguin colony happily lives in their cold waters with abundant fish.

We have seen the oceans, understood their future needs – where to next? To the 'Knowledge of the Seas Pavilion', a little further south along Water Way. Here you will be able to learn and see the scientific instruments that made possible our journeys across and beneath the seas. Walk through a hollowed-out ship to understand how it works, and why it is so important for us, the whole international community, to protect the seas.

This EXPO is indeed a truly international one with two great international areas. The Southern International Exhibition Zone has at present 65 principally African and Pacific nations from South Africa to Zimbabwe. I know in geographical terms they are next door to each other, but in the Portuguese listing Africa do Sul comes first with Zimbabwe last. We also have here countries such as Brazil, the USA, Japan, Bahrein, Canada, Croatia, the Phillipines, the Maldives and Nepal – you don't have to have a coastline to be here.

Now passing other sights such as the EXPO observatory tower, cunningly converted from an old oil refinery tower that was here before EXPO, we journey back past the exhibition of ships in the new marinas and harbours. Take the 'Caminho da Costa', a glorious long seaside promenade, in the style of an English pier, with the Tejo on both sides, until you reach dry land back by the Utopia Pavilion.

What will this great beached wooden ship space hold for you? In the words of EXPO: "This Pavilion is dedicated to fantasy and dreams where you will discover the myths and legends that the Human mind has always associated with the Oceans".

A great multi-media show performed five times daily will evoke Ulysses, Moby Dick, the ancient navigators and seafarers, and the most famous adventurers of the seas in an unrivalled parade of characters and stories from different cultures and times.

Next to the north entrance lies the other great International Pavilion, where 51 countries, mainly from Europe and Asia, Alemanha to the Santa Se (Germany to the Vatican), are represented.

This time the visitor is introduced to such seafaring nations as the United Kingdom, Holland, India, Egypt, Malta, Pakistan, China and Russia. A few not quite so well known seafaring nations as well, such as Switzerland and Luxembourg, are also to be found there. All will be making their national contributions.

A single day is not going to be enough to see these sights and pavilions, let alone the cultural performances both day and night, the EXPO Botanic Gardens and Riverside Park, the Virtual Reality Pavilion, the Water Garden and much, much more. A minimum of three days is what you will need to do EXPO justice.

Remember, EXPO 98 Lisboa is open from 22 May to 30 September 1998. A three-day pass will cost you 12,500 Escudos, about £50, though from 22 November 1997 to 21 April 1998 you can buy a pass in advance for 10,000 Escudos, about £40.

It all sounds as if it really will be a most wonderful experience. I would start planning now to go there and be part of a cultural, educational, mega-party bash that will knock the Seville Expo into a cocked hat and be the happiest world wide celebration ever. I am definitely going to be there.

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EXPO 98

Portugal – Lisboa – 22 de Maio a 30 de Setembro de 1998

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Com a participação de cerca de 150 países a EXPO 98 terá lugar em Lisboa, entre 22 de Maio e 30 de Setembro de 1998. Será a última deste milénio.

Foi em Dezembro de 1989 que Portugal se candidatou junto ao B.I.E. (Bureau International des Expositions) à organização da exposição internacional de 1998. Em Abril de 1990 escolheu o tema e em Fevereiro de 1991 o Governo escolheu a localização da exposição na zona oriental de Lisboa. Pela mesma ocasião foi criada a Comissão de Promoção da Exposição. Finalmente e por deliberação da Assembleia Geral do B.I.E. foi atribuída a Lisboa, em Junho de 1992, a organização da exposição internacional de 1998.

Com um capital social de 7,8 milhões de contos o Governo português criou o Parque EXPO 98 S.A. sociedade anónima de capitais públicos, tendo como objectivo a criação da Exposição Mundial de Lisboa de 1998.

O recinto da Exposição ocupará uma área de 70 hectares, na Doca dos Olivais – uma zona bem degradada até agora, mas que está a ser totalmente recuperada para a instalação da EXPO 98 – extendendo-se por dois quilómetros ao longo da margem direita do rio Tejo. Este recinto será ocupado por pavilhões, áreas dos países participantes, áreas de lazer, áreas de serviços e zonas verdes.

Os pavilhões maiores serão os de Portugal, da Espanha, do Japão, da China, da Alemanha e o da Holanda. Espalhados pelo recinto haverá cerca de uma centena de restaurantes, dos quais quatro serão restaurantes flutuantes.

Quinhentos anos depois da viagem de Vasco da Gama à Índia, onde chegou em Maio de 1498, e, devido também à contribuição de Portugal para a expansão da cultura e da civilização europeia através dos mares, portanto, por tradição histórica, a Exposição terá como tema: O MAR: 'OS OCEANOS, UM PATRIMÓNIO PARA FUTURO'. É também a primeira vez que uma exposição mundial tem o mesmo tema do ano internacional comemorado pela ONU – Ano Internacional dos Oceanos.

Relacionado com o tema haverá vários pavilhões: O Pavilhão de Portugal, o Pavilhão do Conhecimento dos Mares – conhecimento científico dos oceanos, sua riqueza em recursos, lendas, expedições oceanográficas, etc – o Pavilhão do Futuro, o Pavilhão dos Oceanos – provávelmente a maior atracção da EXPO 98! – e o Pavilhão da Utopia – imaginário como os monstros, as ilhas misteriosas, as aventuras marítimas, etc.

A Exposição abrirá todos os dias das 9.00 às 3 da manhã e será servida por uma rede de transportes eficiente. Para quem preferir chegar de barco a Exposição também dispõe de uma entrada fluvial.

Os pavilhões estarão abertos desde as 10 da manhã até às 8 da noite. Os espectáculos de luz e som, bem como os espectáculos de espressão artística e cultural efectuam-se entre as 21.30 e as 2.30 da manhã.

Para os que preferirem uma vista panorâmica da EXPO 98, a atracção será o teleférico, a cerca de 15 metros de altura, com cerca de 40 cabines e ocupando uma extensão de 1,3 quilómetros.

Uma entrada diária custa cerca de £18 e inclui a maioria das atracções, no entanto poder-se-ão obter passes válidos por três dias ou até por três meses. As crianças, os jovens e a terceira idade beneficiarão de descontos de cinquenta por cento.

Prevê-se que cerca de 8,5 milhões de pessoas visite a Exposição, mas tendo em consideração o facto de que inúmeras pessoas visitarão a Exposição mais do que uma vez, o número total de visitas poderá atingir os 15 milhões! Do Reino Unido prevê-se que pelo menos 200.000 pessoas visitem a Exposição.

Finda a EXPO 98 a área internacional passará a ser o Centro das Exposições de Lisboa, o Pavilhão da Utopia será o Pavilhão Multiusos de Lisboa, com uma capacidade para 16.500 espectadores, onde se realizarão espectáculos culturais, recreativos, desportivos, conferências, etc. Imensos locais da Exposição assim como acessos e terrenos circundantes virão a desempenhar papeis importantíssimos no futuro do país. Prevê-se para lá a criação de 18.000 empregos, habitação para cerca de 25.000 pessoas, construção de hoteis, escolas, hospital, residências universitárias, parques de estacionamento e áreas verdes.

"É também a primeira vez que uma exposição mundial tem o mesma tema do ano internacional comemorado pela ONU – Ano Internacional dos Oceanos"

A EXPO 98 será a última e a maior exposição deste século. A próxima será a EXPO 2000 que terá lugar na cidade alemã de Hanover debaixo do tema 'O Homen, a Tecnologia e o Ambiente'.

Pues ¿pensabas que no entendías el portugués?

Phil Turk

Para los 'lusamente desafiados', he aquí un ejercicio de comprensión sobre el artículo **Expo 98** en la página anterior. Tienes que leer cada párrafo del artículo con cuidado y decir si las observaciones siguientes son verdaderas o falsas, y corregir las falsas.

1. Unos 150 países participarán en la EXPO 98, que se verificará en Lisboa.
2. Portugal se presentó a fines de 1989 como país candidato para la organización de la exposición internacional de 1998.
3. El gobierno escogió no localizar la exposición en un barrio este de Lisboa.
4. El B.I.E. dio luz verde a Lisboa en 1992.
5. El gobierno creó el Parque EXPO 98 S.A. con un capital de unos 78.000.000.000 escudos.
6. La Exposición se ubicará en una zona en que hasta ahora ha habido dos olivares.
7. La Exposición ocupará dos kilómetros de la orilla izquierda del río Tajo.
8. Dos de los países participantes ocuparán estas áreas, con áreas de láser y servicios, y zonas verdes.
9. El Reino Unido tendrá uno de los pabellones más grandes.
10. Entre unos cien restaurantes habrá cuatro restaurantes flotantes.
11. La llegada de Wasco da Gama a la India en 1498 fue debida a la contribución de Portugal a la expansión de la cultura y de la civilización europea a través de los mares.
12. Es la primera vez que una exposición mundial tiene el mismo tema que el año internacional de la ONU.
13. Uno de los pabellones tratará del conocimiento de los dos océanos.
14. El pabellón de la Utopia contendrá monstruos, islas misteriosas y aventuras marítimas.
15. La Exposición estará abierta diariamente desde las 9.00 de la mañana hasta las 3 de la tarde.
16. Será posible llegar en barco desde el río.
17. Los pabellones se cerrarán a las 20.00.
18. Seguirán otros espectáculos hasta las dos y media de la madrugada.
19. Habrá un teleférico con 40 cabinas con un trayecto de quince metros y una altura de más de un kilómetro.
20. Una entrada para un dia te costará £18, e incluye la mayoría de las atracciones.
21. Hay también abonos para tres días y hasta tres meses.
22. Sólo los jubilados tienen descuentos de la mitad del precio.
23. La previsión pesimista es que habrá sólo unos 8,5 millones de visitantes.
24. Como muchas personas visitarán la Exposición más de una vez, el número total de visitantes podrá alcanzar los 15 millones.
25. Menos de 200.000 británicos visitarán la Exposición.
26. Terminada la Exposición, se utilizará el área internacional como Centro de Exposiciones.
27. También el pabellón de la Utopía se convertirá en una Sala Polivalente para espectáculos.
28. No se usarán para nada los demás locales.
29. Se crearán 18.000 empleos y viviendas para unas 25.000 personas.
30. La próxima EXPO, en Alemania, se dedicaá al tema '¡Oh, Hombre! ¡Oh, Tecnología! ¡Oh, Medio ambiente!'.

No fue muy difícil, ¿verdad? Encontrarás las respuestas en la página 40.

	WORKSHEET	WRITING TASK	SKILLS/GRAMMAR
	AREA A		
1	Se come en el colegio	A school menu	*dictionary, checking spellings*
2	El uniforme	Description of school uniform	*agreement of adjectives*
3	El perfil escolar	Completing a school profile form	*using a dictionary*
4	Mi perfil escolar	As for Sheet 3	*using a dictionary*
5	Mi casa	Description of your house	*redrafting*
6	Las asignaturas	Writing survey questions and the results	*verbs (pl), compare with partner*
7	El intercambio	Writing about yourself	*present tense*
8	Un test ecológico	Picking out important ideas from a text	*opinions, cognates, imperatives*
9	El estrés	Summarising a story	*using a dictionary*
10	Un fin de semana	Accounts in present/past tenses	*present and preterite tenses*
11	Inventar una historia	Writing a fictional story	*redrafting, building a narrative*
12	Hombres y mujeres	Article about male/female roles at home	*opinions, compare with partner*
	AREA B		
13	La correspondencia	Small ad and a letter to a penfriend	*picking out key language*
14	Dinero de bolsillo	E-mail about pocket money	*revising vocabulary*
15	Tiempo libre	Preparing notes about free time	*building up longer answers*
16	¡Me gusta salir!	Note of invitation	*adapting a text, 'a' + def. article*
17	Se busca compañero	Article about ideal partner	*relative clauses*
18	Intercambio de casas	Advert for a house exchange	*adjectives*
19	Quisiera ser au pair	Application letter to be an au-pair	*formal / informal language*
20	De excursión	Report about an exchange visit	*past tense, expressing opinions*
21	Las vacaciones	Invitation and letter about a holiday	*past and future tenses*
22	¡Vivan las fiestas!	Postcard and report about a visit	*picking out key language*
23	¿Quieres ir al cine?	Account of bad experience at cinema	*preterite / imperfect tenses*
24	La juventud	Letter and reply to a problem page	*expressing opinions*
	AREA C		
25	El plano	Account of what there is in your town	*checking spellings, copywriting*
26	En el supermercado	Shopping list for a picnic	*plurals, copywriting*
27	Una visita a tu región	Itinerary in and around York	*accents*
28	Mi pueblo	Questionnaire about your town	*expressing opinions*
29	¿Por dónde se va?	Directions to your house	*copywriting*
30	Publicidad turística	Publicity material for your town	*picking out key language*

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Un test ecológico

1 ¡Todo el mundo sabe que se gasta mucha energía en casa que no se debe gastar.
Mira estas frases y decide si son verdad (v) o mentira (m).

Ejemplo: Si te bañas en lugar de ducharte, ahorrarás agua. (m)

.un.test.ecológico.

a Si reciclas el papel, los periódicos y el cartón, salvarás árboles.

b Si vas a ducharte puedes pasar mucho tiempo bajo la ducha.

c Si compras desodorantes es importante que no contengan CFC y que no destruyan la capa de ozono.

d Si usas el coche cuando vas a casa de un vecino, ahorrarás gasolina.

e Si eliges champús y jabones biodegradables, protegerás el medio ambiente.

f Si reutilizas las bolsas de plástico del supermercado, no ayudarás al medio ambiente.

g Si bajas las persianas en verano y las subes en invierno, ahorrarás energía.

h Si depositas las botellas de vidrio en los contenedores, perderás tu tiempo.

i Si tiras basura en la calle y destruyes los árboles, ayudarás al medio ambiente.

j Si apagas las luces cuando no las necesitas, se ahorrará la energía que se produce en centrales térmicas.

2 Escribe una lista de cosas que haces y otra de cosas que no haces.

Ejemplo: Compro productos reciclados. No llevo el papel a los contenedores.

3 a) Escribe una lista de avisos sobre lo que (no) se debe hacer.

Ejemplo: Cierra el grifo mientras te cepillas los dientes.

Usa el transporte público. No uses el coche para viajes cortos.

b) Compara tu lista con tu pareja y luego con otros colegas para hacer una lista muy completa.

TIP TIP TIP TIP TIP TIP TIP TIP

The instructions you are giving are going to be in the form of commands (Do this, Don't do that). The command form (the imperative) is not easy to form in Spanish and you might need some practice on this with the teacher before beginning this activity. Most of the verbs that you will need are in the exercises above.

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Publicidad turística

1 Read what some young people in Castro Urdiales wrote about their town.

a Underline the words and phrases that might be useful (¡Bienvenido a ...!). Pick out especially any adjectives you could use.

b Compare your notes with your partner.

¡Bienvenido a Castro Urdiales!
ESPAÑA

Es un puerto pesquero situado a unos 40 kilómetros de Santander. Castro ofrece mucha historia, gastronomía deliciosa y el mar a todos los visitantes. Tiene playas bonitas y buenos restaurantes donde se come sobre todo marisco. En el puerto se ve una iglesia muy antigua, el puente romano y los restos antiguos del campamento romano. En Castro hay hoteles, hostales y campings.

Ven a Castro y aprecia lo mejor de Cantabria.

2 Adapt what you have underlined to make up slogans about your town or region.

Ejemplo: ¡Bienvenido a Lincoln! Lincoln ofrece mucha historia y buenos restaurantes.

3 La oficina de turismo quiere tener publicidad de tu pueblo para los turistas españoles.
Escribe unas 60 palabras.

TIP TIP **TIP** TIP **TIP** TIP

Make sure it sounds like a tourist brochure. You must be positive even if you aren't!

Escribe publicidad para tu región (unas 100 palabras). Menciona los principales sitios de interés y por qué les gustarían a los visitantes.

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El test-50

☆☆☆☆ **50**

Nombre .... Clase .... Fecha .... Minutos ....

1 a) Escoge la respuesta correcta.

A La capital de Argentina es
- *3* Lima
- *10* Buenos Aires
- *6* Quito

B España tiene frontera con
- *7* Bélgica
- *4* Portugal
- *8* Italia

C En Brasil se habla
- *6* portugués
- *7* español
- *13* alemán

D ¿Cuántas pesetas hay en una libra aproximadamente?
- *56* 2.000
- *12* 20
- *2* 200

E Una piña es
- *9* una fruta
- *17* una flor
- *0* un artículo de ropa

F En nochevieja los bares se cierran
- *12* muy tarde
- *6* muy temprano
- *20* como normalmente

G Las letras SP en un vehículo español significan
- *5* SPAIN
- *8* SIN PETROLEO
- *3* SERVICIO PUBLICO

H No fumar significa
- *3* se venden cigarrillos
- *60* no se puede fumar
- *57* se puede fumar

I El 25 de diciembre es
- *5* el día de los Reyes Magos
- *39* el día de San Fermín
- *12* el día de Navidad

J El séptimo mes es
- *3* junio
- *7* julio
- *18* agosto

K Cuando brilla mucho el sol
- *11* puedes coger una insolación
- *22* puedes coger un resfriado
- *33* puedes coger el tren

L El tubo de escape se encuentra
- *7* en un hotel
- *14* en un coche
- *43* en una mina

M Barcelona está situada en la costa
- *4* mediterránea
- *7* atlántica
- *30* pacífica

N Un gimnasio
- *16* es un colegio
- *53* es un deporte
- *2* es una sala grande

O La bandera española es
- *37* blanca y roja
- *10* roja y amarilla
- *23* roja, blanca y azul

b) Mira las respuestas. Escribe los números en las casillas. ¿El total es 50?

[A 10] + [B] − [C] ÷ [D] × [E] − [F] × [G] − [H] + [I] ÷ [J] ×

[K] + [L] ÷ [M] × [N] + [O] = [50]

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Awkward preterites

John C McIntyre
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Outwith the regular formations, the preterite tense in Castilian can adopt strange-looking shapes and patterns.

The five most common irregular verbs are *ser* and *ir,* giving fui/fuiste/fue; *estar* giving estuve/estuviste/estuvo; *hacer* giving hice/hiciste/hi*z*o; and *dar* giving di/diste/dio.

Other common irregulars are: *poder* – pude; *querer* – quise; *poner* – puse; *tener* – tuve; *venir* – vine; *saber* – supe; *decir* – dije; *haber* – hube; *conducir* – conduje; and *caber* – cupo. Once identified, the first person singular irregularity usually determines the shape of the other parts of the preterite tense.

It can be particularly useful to master these variant shapes and patterns in the third person singular: *poder* – pudo; *querer* – quiso; *poner* – puso; *tener* — tuvo; *venir* – vino; *saber* – supo; *decir* – dijo; *haber* – hubo; *conducir* – condujo; and *caber* – cupo.

Infinitives like *caer, creer, leer, oír, construir* and *influir* lead into caí/caiste/cayó; creí/creiste/creyó; leí/leíste/leyó; oí/oíste/oyó; construí/construíste/construyó; and influí/influíste/influyó. Here the third person singular forms take a distinctive *y*. Note that *traer* stanas outwith this pattern, taking traje /trajiste/trajo.

Within the extensive group of *-ir* radical-change verbs, *pedir* gives pedí/pediste/p*i*dió; *sentir* gives sentí/sentiste/s*i*ntió; and *dormir* gives dormí/dormiste/durmió. Here, the third person singular forms are especially awkward, repeating the devilish extra spelling change in *repetir* – rep*i*tió, *preferir* – pref*i*rió; *corregir* – corr*i*gió and *morir* – murió.

From third singular come third plural formations: fueron: estuvieron; hicieron (c.f. hi*z*o); dieron; pudieron; quisieron; pusieron; tuvieron; vinieron; supieron; dijeron; hubieron; condujeron; cupieron; cayeron; creyeron; leyeron; oyeron; construyeron: influyeron: BUT trajeron: pidieron; sintieron: durmieron; repitieron; prefirieron; corrigieron; and murieron.

These third person plurals then allow the formation of imperfect subjunctives: fuera/fuese; estuviera/estuviese; hiciera/hiciese; diera/diese; pudiera/pudiese: quisiera/ quisiese; pusiera/pusiese; tuviera/ tuviese: viniera/viniese: supiera/supiese; dijera/dijese: hubiera/hubiese: condujera/condujese; cupiera/cupiese; cayera/cayese; creyera/creyese; leyera/leyese; oyera/oyese; construyera/construyese; influyera/influyese; trajera/trajese; pidiera/pidiese; sintiera/sintiese; durmiera/durmiese; repitiera/repitiera; prefiriera/prefiriese; corrigiera/ corrigiese: and muriera/ muriese.

"Once identified, the first person singular irregularity usually determines the shape of the other parts of the preterite tense"

The five most common irregular verbs are virtually normal in gerund formations: siendo; yendo; estando; haciendo; and dando.

Whereas the gerund forms queriendo, poniendo, teniendo, sabiendo, habiendo, conduciendo and cabiendo are also governed routinely by the infinitive, the oddity already logged in third singular and plural preterites of *poder, venir* and *decir* re-emerges in pudiendo, viniendo and diciendo – as it does in cayendo; creyendo; leyendo; oyendo; construyendo and influyendo. To this last cluster trayendo must now be added.

The *-ir* radical-change units generate pidiendo; sintiendo; durmiendo; repitiendo; prefiriendo; corrigiendo; and muriendo.

The following 'ficción' seeks to bring together as many as possible of these awkward formations into a memorable format.

La novia rechazada[1]

La mañana de la boda la novia se vistió de blanco. En la cabeza la madre le puso una corona de azahar y le dijo que era la novia más bella del mundo.

Al salir la novia a la calle un vecino la retuvo con la mano. La novia se detuvo y el vecino le dio una carta. En plena calle la novia se puso a abrir el sobre. Sacó una nota y la leyó muy rápidamente.

La noticia fue fulminante. Por esa nota supo que su novio la abandonaba el mismo día de la boda.

En ese momento intuyó y presintió su destino de

soltera por vida. No quiso creer lo que estaba escrito en el papel. No pudo creerlo. Se sintió totalmente deshecha, destrozada.

La madre le hizo una serie de preguntas urgentes. La novia no oía nada de lo que le decía la madre. La joven suspiró dos veces, gimió y se cayó al suelo, casi desmayada. Luego se puso a llorar y siguió llorando y gimiendo...

Su hermano menor se fue corriendo a casa del médico y le pidió que viniera. La madre le hizo una seña al padre y éste ayudó a su hija a ponerse en pie y luego la condujo otra vez a casa.

Una vez dentro, la novia pidió un vaso de agua fresca. Se lo trajo y se lo sirvió una tía suya. Le dio las gracias, se lo bebió de un trago y se dirigió casi a tientas hacia el cuarto de baño. Allí, el padre impidió que se rompiera la cara contra el espejo.

Unas horas más tarde se despidieron todos los invitados y la novia se acostó. Pero apenas durmió esa noche ni en noches venideras. La pobre no se desvistió hasta cinco días después.

Durante días se quedó gimiendo o riendo alocadamente, o repitiendo siempre la misma frase: "Ven, mi amor, ¡te quiero tanto!".

Aunque los padres estuvieron muy solicitos, finalmente la tuvieron que ingresar en un centro psiquiátrico: le mintieron al decirle que iba de vacaciones, y en ese centro estuvo encerrada algo más de tres años.

A pesar de todos los tratamientos la pobre chica no consiguió recuperarse completamente del trauma. Ese primer hombre que la sedujo con sus promesas de amor eterno la hirió en lo más profundo del ser.

Pero un buen día el director del psiquiátrico les sugirió a los padres que la dejaran volver al pueblo a hacer vida casi normal. Ella prefirió no volver a la casa de sus padres. Prefirió llevar una vida más solitaria. Por eso sus padres le construyeron una casita para ella sola.

Como era una chica extremadamente bella e iba a recibir una herencia considerable, tuvo muchos pretendientes: vinieron de todos los rincones del país, y uno – un bello mulato gigante — la persiguió durante casi veinte años.

Pero todas las promesas que le hicieron los pretendientes no influyeron para nada en el ánimo de la mujer. Le propusieron todo tipo de soluciones – matrimoniales y extra-matrimoniales – pero ella no creyó a ninguno de sus pretendientes y no se expuso nunca al riesgo de ser despreciada y rechazada por un hombre otra vez.

Con el tiempo se convirtió en una reclusa y no hubo manera de sacarla de su ensimismamiento. No le cupo nunca en la cabeza la idea de conocer o de querer a otro hombre.

El novio no se arrepintió nunca de su mala conducta. Los padres de la novia le maldijeron infinidad de veces pero no se refirieron nunca al novio traidor delante de la novia. Por su parte ella se abstuvo siempre de criticarle.

En el pueblo los vecinos le pusieron el nombre de 'la novia rechazada'. Se quedó soltera y virgen hasta los noventay ocho años, cuando finalmente se rindió ante las pruebas crecientes de su propia decrepitud y se murió un martes lluvioso del mes de septiembre del año pasado, casi olvidada por todos. Se murió murmurando: "Ven, mi amor, ¡te quiero tanto!".

Lo cuento en memoria suya. Descanse en paz la novia rechazada, muerta sin conocer nunca el amor.

Note

1. I am grateful to Medardo Fraile for advice on points of style.

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Jóvenes barceloneses hablan de....

La boda real (Carolina Ribalta)

Háblame de la boda real que se celebró en Barcelona, porque tenía un simbolismo tremendo, ¿no? .... la Infanta era de Madrid, del centro, y sobre todo, hija del Rey, y se casó en Barcelona con un vasco. ¿Qué significado tenía todo esto para ti?
En Barcelona, bueno, yo creo que ha sido la mejor elección que ha podido hacer ella, porque, aunque mucha gente está en contra de la Corona, a la Infanta Cristina se la quiere muchísimo. Ha aprendido hablar catalán y habla perfectamente el catalán, además se ha casado con un chico vasco, jugador del Barça, del Barcelona, y ahí tira mucho el deporte y sobre todo, el Barça es un emblema, es como algo a seguir, que nos representa alrededor del mundo.

Además, creo que en la boda ha habido representación regional, de bailes regionales, tanto del País Vasco como de Cataluña, la misa no sé en qué idioma ha sido oficiada, la coral ha cantado tanto en vasco como en catalán. Fue un momento de reconocer que es posible la integración y el respeto por parte de toda esa gente que no lo entiende, porque tú por ejemplo vas de vacaciones o, no sé, de visita a Madrid y te catalogan nada más verte sin entender la realidad. Yo siempre digo "Mejor no hables, primero ves, y ya verás tú cómo no es como se dice" ; está muy mitificado el hecho de que si eres catalán ya eres un independentista. Se sorprenden cuando van allí y encuentran gente majísima, gente que les abre las puertas......

¿Has vivido en otras partes de España?
He visitado, sí, en verano, ... mi madre, al ser del sur, pues, he visitado Córdoba y es eso, se sorprenden bastante de cuando llegas y dicen "Ah, eres catalana" y te miran con diferentes ojos y después de haber estado una semana con ellos dicen "Pues, no pareces catalana" y digo "¿Cómo que no parezco catalana? Soy catalana, pero lo que pasa es que no conoces a los catalanes". Es que son de otra manera, pero somos seres humanos normales.

¿Qué diferencias hay para ti entre la familia real inglesa y la española?
Hombre, yo no sé cómo pensarán en Inglaterra, yo sé que en el resto de España – no hablo de radicales en Cataluña – se respeta bastante a la familia real porque lo llevan todo con much discreción, no hay escándalos, son muy sencillos a la hora de hablar con la gente; por ejemplo no le importa al Rey ir en moto por Mallorca con un casco y sin escolta, sin nada, y es como gente de estar por casa – muy de estar por casa. En cambio en Inglaterra yo creo que es más pomposo todo, más. . . . . bueno, cuando murió la princesa Diana, pues, ¡la Reina ha hablado con el pueblo! Es la primera vez que pasa esto en años. El Rey no tiene problemas en acercarse a la gente, es como más directo y en Inglaterra es todo como más distante, más pomposo, más anclado en el pasado, creo.

> **"se respeta bastante a la familia real porque lo llevan todo con much discreción, no hay escándalos, son muy sencillos a la hora de hablar con la gente"**

Nochevieja (Carolina Ribalta)

¿Cómo es Nochevieja en España?
Para mí es el mejor día del año porque sabes que estás... que todo el mundo a la misma hora hace lo mismo. Hay una costumbre, desde hace muchos años ... en Madrid hay un reloj en la Puerta del Sol que da las doce campanadas que indican ya el inicio del Nuevo Año y en esas doce campanadas se sigue comiendo, cada campanada, una uva. Allí tienes un racimo con doce uvas y cada campanada comes una uva. Y, claro, esto es un rito que se hace cada año en familia normalmente. La gente está en familia, con su familia, después de una gran cena con mucho marisco y mucho champán..... y pues, cuando llegan las campanadas, pues empiezas a comer las uvas y es gracioso porque estás con mucha gente, con tus primos o con gente joven y es muy difícil hacerlo porque además es muy rápido y no tienes tiempo.

Es que tienes que empezar el Nuevo Año comiendo las uvas porque si no lo haces hay una tradición que dice que tendrás mala suerte y para empezar con buen pie el año tienes que comerte las doce uvas. Bueno, me acuerdo que un año – normalmente se retransmiten las campanadas por televisión – y quien las transmitía se equivocó. Antes de las doce campanadas hay unos cuartos y empezaron las doce campanadas de hecho y la mujer dijo "No, no, éstos son los cuartos" y, claro, pues nada, toda España se quedó sin comer las uvas. Y dijo, "Bueno, ahora empiecen a comer", empezamos a comer todos y se acabaron las campanadas y quedaron tres uvas en el plato. No sé si esa mujer está viva o está muerta, de verdad, pero toda España comió mal las uvas ese año por su culpa.

"Mi colegio era mixto; estoy orgullosa de haber ido a un colegio mixto – se te quitan tonterías como diferencias entre chicos y chicas, es más moderno, más democrático"

Hay gente que por cualquier motivo no puede estar en casa para las Navidades y el fin de año es típico que esta gente vaya a restaurantes para el cotillón; tienen que reservar mesa con antelación porque ese día está todo llenísimo y es una gran cena. Lo típico es marisco, y el champán, como siempre, y te dan una bolsita al entrar con las doce uvas y un matasuegras y después te dan un gorrito y se tiran serpentinas y confetti, para celebrar, y normalmente la gente después de comer se van con los amigos, pues, a una fiesta a bailar, la gente muy arreglada. Es muy común que los hombres lleven smoking, pero no vas a ver a nadie con tejanos. Es más de fiesta y más adecuado llevar un smoking y después las chicas pues con los vestiditos y las lentejuelas y todo, y bien peinadas. En las peluquerías, si quieres ir a la peluquería es imposible. La fiesta dura toda la noche y hasta el día siguiente, y a las seis o a las siete se van a comer churros con chocolate que es típico.

Es muy entrañable, a mí me gusta mucho, para mí es el mejor dia del año.

La educación (Carolina Ribalta)

La educación EGB, lo que se decía antes EGB era a partir de los 6 años y yo he estado siempre en la misma escuela. Era una escuela con tendencias religiosas, privada, eran los escolapios, y he estado allí desde primero de EGB hasta acabar el COU, hasta los 18 años, en la misma escuela. Creo que tener toda la educación de 6 a 18 ha sido bueno porque otros chicos, al entrar en el instituto a la edad de catorce años cambian de escuela, de la básica a la secundaria, y notan mucho cambio pero yo al haber estado en la misma escuela no tenía ningún problema en ese sentido – los mismos compañeros, los profesores también.

¿Para ti la influencia religiosa de tu escuela era fuerte?
En general, no es tan directa, quedan muy pocos curas que sean directores, muy poco personal religioso, propiamente dicho; la mayoría del personal era laico; yo me acuerdo de más pequeño, así que llegamos lo primero que hacíamos por la mañana era rezar un padrenuestro y cada día le tocaba a un alumno decir una pequeña oración de mañana, pues, "Doy gracias por tal cosa" y cada día nos tocaba a uno y eso sí que me acuerdo pero eso era hasta los 13 años. Después ya no me acuerdo de haberlo hecho nunca más. A esa edad ya viene gente que antes no habia estado en colegios religiosos, pues ya se pierde.

Chicos y chicas

¿Era un colegio mixto?
Mi colegio era mixto; estoy orgullosa de haber ido a un colegio mixto – se te quitan tonterías como diferencias entre chicos y chicas, es más moderno, más democrático. Es como una especie de equilibrio entre los dos sexos y en mi colegio la mayoría de las chicas eran las que sacaban más buenas notas, las que eran más trabajadoras. Incluso en la universidad hay un más alto porcentaje de mujeres que de hombres; destacan más sobre los chicos en plan de estudios. Puedo estudiar tanto o más que ellos y te sientes como más.... es el unico sitio donde puedes competir en igualdad de condiciones. En las clases de deportes no podías competir, claro; las chicas también hacíamos deportes pero en el atletismo por ejemplo, pues ellos tenían más resistencia, corrían más, y es donde ellos pueden hacerse los machitos. En cambio en el plan académico éramos nosotras las que dábamos más la talla.

¿Tu crees que hoy en día en la escuela es mejor para los chicos que en la época de los padres?
En tiempos de mi padre, los profesores eran muy severos. "Tienes que hacer esto porque lo tienes que hacer y no te voy a explicar las razones que yo tengo"; o sea, lo haces y si no lo haces al día siguiente te voy a venir con un palo y te lo voy a dar en la mano, te voy a hacer estar aguantando libros si no tenías los deberes hechos y esto pasaba a mi madre. A ella le ha pasado y no es tan mayor y ella estaría a lo mejor dos horas con los libros en la mano por no haber hecho los deberes un día. Ahora es mucho más liberal y democrático, la democracia lo ha cambiado todo. Ahora te tratan con igualdad y te respetan – que ésa es la palabra – antes ellos eran muy poderosos sobre ti, y aunque nunca me ha pasado a mí porque nunca he estado en esa época, sabían que tenían derechos sobre ti, derechos de hacer lo que quisieran, que tú estabas bajo su tutela.

Bilingüismo

Los padres de R.... son los dos catalanes, en cambio yo soy una mezcla. Mi madre es del sur de España y mi padre era catalán y, claro, la familia de mi padre es muy catalana y mi madre, pues, de haber estado en el sur, pues, española. Mi madre siempre habla castellano en casa conmigo. Y mi padre hablaba catalán. Entre ellos dos hablaban castellano. Lo respeto muchísimo; me siento muy identificada con Cataluña y me siento catalana, después española. No me da cosa decir que me siento española, pero me siento muy identificada con la lengua catalana, con su cultura y creo que es normal, porque es una lengua totalmente diferente, es una lengua propia derivada del latín y es la lengua con la que he estudiado, los amigos, la mayoría de los amigos hablan esa lengua. Ahora también el castellano es la lengua materna que también tira mucho, ¿no? ...

El bilingüismo nunca me ha causado ningún problema – me ha enriquecido más a la hora de poder hablar otra lengua porque tienes más facilidades, eres más amplia de miras, más facilidad para captar cosas que otra persona no puede captar. Yo creo que siendo bilingüe me cuesta menos trabajo estudiar una lengua extranjera por ejemplo lenguas latinas como el francés o el italiano.

¿Crees que son justificadas las expresiones de frustración que algunos han expresado en Cataluña en contra de la Ley de Normalización Lingüística?
No, yo creo que esas manifestaciones han sido por no entender o no acabar de entender la realidad existente en Cataluña. En ningún momento es una realidad de lucha contra España, es totalmente integrar Cataluña en España, pero integrarla de una manera que no perdamos nuestras raíces, nuestra lengua y nuestra cultura. En cambio decir que el catalán no puede ser más que una segunda lengua en el estado español supondría tirar por tierra un montón de años de lucha. Después de Franco hemos conseguido llegar al nivel en que estamos ahora y es tirar por tierra muchos años de trabajo.

La Educación (Carolina Navalón)

Carol, háblame de tus experiencias como niña pequeña en Figueras. ¿En qué tipo de escuela estuviste cuando tenías cinco años?
Figueras es una pequeña ciudad, había escuelas de EGB, había, pues, como una escuela de monjas y luego una escuela pública – yo iba a la escuela pública. En mi familia hemos sido bastante... preferían la educación laica más que la religiosa.

¿No te dieron la oportunidad de escoger? ¿Qué sabías del sistema de educación de las monjas?
Viniendo de una escuela pública, pues, ya ves, desde pequeña, pues, ves a chicas que tenían que ir con uniforme, parece que el hecho de que era una escuela de monjas no quiere decir que sea mala, pero ponen a los chicos y las chicas separadas. Nosotros teníamos escuela mixta, además yo siempre me he llevado mucho mejor con los chicos y siempre estaba jugando con los chicos al fútbol, entonces, claro, para mí, que me quitaran los chicos hubiera sido un error.

La escuela de monjas era sólo de niñas, ¿verdad?
Sí, era de niñas, luego hubo niños en otra parte del edificio, a cuidado de monjas también.

¿Y la educación para ellos era en catalán?
Sinceramente, no lo sé. Lo que pasa es que, claro, si una escuela es de monjas, creo que quizá a lo mejor, tienen más parte de la educación en castellano, ya por el hecho de que está más influenciada por la Iglesia, no sé, pero lo que pasa es que tampoco conocía a casi nadie que fue a esa escuela. En mi escuela era todo en catalán, todo, aparte de Lengua Castellana y si por ejemplo el profesor era castellano – parlante, pues, él te daba sus clases en castellano, pero es que la gran mayoría, todo en catalán.

¿Es un problema tener que hablar catalán y castellano?
No, es una cosa que la aprendes desde pequeño. Tú no te das cuenta, realmente, siempre sabes lo que es una cosa catalana y lo que es castellana, pero creces ya conociendo los dos porque quizá en tu casa hablas catalán pero en la calle tienes que hablar en castellano y oyes en la radio y la tele, y es que yo no he hecho nunca diferencia. Quizá pudiera que me exprese mejor en catalán.

> **"En ningún momento es una realidad de lucha contra España, es totalmente integrar Cataluña en España, pero integrarla de una manera que no perdamos nuestras raíces, nuestra lengua y nuestra cultura"**

Para ti, ¿fue una experiencia positiva el haber crecido hablando dos idiomas?
Yo creo que es muy bueno. Yo creo que es mejor tener la oportunidad de conocer dos lenguas ya desde pequeño; creo que es perfecto porque el castellano lo aprendes igualmente y entonces cuantas más lenguas sabes, más conocimiento tienes y hasta ayuda a la hora de aprender otras lenguas y cuanto más sabes mejor, entonces...

Yo estoy supercontenta de conocer las dos lenguas.

¿Cómo era la escuela pública?
Era una escuela muy grande, y teníamos mucho campo, campos de fútbol para jugar y todo muy grande; creo que el profesorado era muy liberal, gente de 30 años o 40 con muchas ganas de hacer ver a nosotros que éramos la nueva generación y que toda la época franquista está pasada aquí ya. Pero tenía un profesor en tercero de EGB que tenía tendencia a pegar a los niños con regla. Yo dudo que esto se permitiera porque en ninguna otra clase pasaba esto. No lo hizo muchas veces, a mí me pasó una vez y me enfadé mucho porque aun siendo jóvenes los profesores nos trataban muy bien, en cambio este señor era un cambio radical, era símbolo de lo que pasó antes y....

¿Qué edad tenía este señor?
Era más mayor, pues, pongamos unos cincuenta, y era él y otro señor que hacían el mismo curso, el uno hacía la clase A y el otro la clase B y yo estoy segura que al cabo, porque yo estaba hasta los once, estoy segura que al poco tiempo a ese serñor lo sacaban de la escuela porque seguro que más gente se quejó de esto; en esa época no estaba permitido pegar a los estudiantes sin razón.

¿Qué actividades extraescolares había a partir de las cinco de la tarde?

Teníamos clases de música, como flauta o de coro. Cuando vas a BUP te obligan a hacer un año de música pero cuando estás en EGB no es obligatorio. No recuerdo mucho pero yo hice música durante muchos años porque me encanta la música. Hice la flauta un tiempo y luego guitarra, estuve en un coro también, cantando, y en una Tuna. En la Tuna pues cantábamos 'Clavelitos' que es una canción típica tunera pero en clase de coro cantábamos canciones en catalán y muchas canciones de Navidad y yo creo que realmente intentaban enfocar más en la cultura catalana que en la cultura española – también de pequeña me acuerdo que nos empezaron a enseñar a bailar sardanas que es el baile tradicional catalán y realmente nadie a mí me ha enseñado a bailar sevillanas. No soy nacionalista pero me siento catalana cien por cien, pero la sardana es un baile muy aburrido.

¿La religión era importante en tu familia?

No, nunca. En la época cuando la gente hace la primera comunión a los 8 o 9 años mucha gente en mi clase la hizo y a mí no es que me dijeran "¿Quieres hacerla?" Es que la verdad nunca me dijeron nada. Nadie me ha sabido explicar de qué va toda esta religión católica y como no la entendía... En mi familia nunca han sido muy religiosos. Mi padre es bastante anti-religión y yo sé que en su época, que creció en la época franquista, pues les obligaban tanto. El siempre me explica que cuando él subía las escaleras para ir a su casa le decían sus vecinos "A ver, enséñame la tarjeta" para ver si había ido o no a misa. Tenía que llevar una tarjeta a misa en la que ponían un sello y lo hacía cada domingo.

Volviendo al tema de la educación, ¿cuál es tu opinión ahora sobre la educación que recibiste durante los años de BUP?

Me considero inteligente y yo encontraba que el sistema era demasiado teórico y que no aprendías. Tenías exámenes donde tenías que aprender cinco temas, era un tocho enorme, memorizarlo. Pero como tenías tanto para estudiar, pues tenías el examen a cabo de nada, pues, ¿qué hacías? Te la memorizabas como un loro. Entonces, claro, está muy bien para el examen y aprobar el examen, pero al cabo del examen no te acuerdas de nada. Era igual para todas las asignaturas, incluso en literatura. Para mí es una cosa que no me gusta mucho, pero como no estás dando una opinión en la que el profesor está de acuerdo, llegas mal. Yo creo que en España los estudios de BUP están muy mal organizados. Ahora están haciendo unas reformas pero acabé muy mal – suspendí por vaga – pero es que no me daban la gana de estudiar, no queria estudiar más.

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Vida Hispánica, December 1997, No 16, 29–30

Perspectiva regional *Asturias*

Asturias ofrece al turista un paisaje espectacular, dominado por el macizo de los Picos de Europa, la barrera natural que estorbaba el paso a las legiones romanas, que marcó el límite de la invasión musulmana y donde comenzó la Reconquista en el año 772, en las Montañas de Covadonga. En aquel año el Rey de Asturias, Don Pelayo y sus tropas derrotaron a un ejército musulmán; hoy en día una basílica neorrománica se encuentra en el escenario de la histórica victoria. El día de la santa patrona se celebra el 8 de septiembre en el santuario de Covadonga. La batalla de 772 no fue el último acto de resistencia de la historia de Asturias. Allí la revuelta de 1934 encabezada por los mineros en un acto de resistencia y protesta fue tal que se movilizó el ejército de la II República para suprimir la insurrección. La revolución, organizada por la Alianza Obrera, en la que participaban los anarcosindicalistas de la CNT (Confederación Nacional de Trabajo) fue aplastada por las tropas del ejército bajo el liderazgo de Francisco Franco.

Después de la guerra, Asturias era una de las regiones más ricas de la Península, sustentada por la producción del carbón, sus industrias pesadas y su ganadería. Pero con la desaparición de las barreras arancelarias proteccionistas y el desarrollo de otras fuentes de energía, empezó el declive del carbón y la gradual transformación socio-económica del Principado en una economía basada en el sector terciario, fenómeno que se repite en muchas otras zonas de España durante el mismo periodo. Las actividades principales son la industria y la minería (28,95% de la población activa) , el sector servicios (56,4%) y la agricultura y ganadería. El PIB refleja esta distribución, dividiéndose entre Servicios (52, 8%), Industria (44,0%) y Agricultura y Ganadería (3,2%). El turismo ocupa un lugar importante en el sector servicios y es una de las novedades de las últimas décadas.

Para renovar y reestructurar la cuenca minera central, compuesta por diez municipios habitados por más de 430.000 personas, la Sociedad para el

Asturias offers the tourist a spectacular landscape dominated by the Picos de Europa massif, the natural barrier that hindered the progress of the Roman legions, was the furthest point reached by the Muslim invasion and the place where the Reconquest began in 772, in the mountains of Covadonga. The King of Asturias, Don Pelayo and his troops defeated a Muslim army and today a neo- Romanesque church is built on the spot where the historic victory took place. The local patron saint's day is celebrated on the 8 September in the Covadonga shrine. The battle of 772 was not the last act of resistance in the history of Asturias. In 1934, in an act of rebellion and protest, an uprising began which was so serious that the army of the 2nd Republic was mobilised to suppress it. The revolution, organised by the *Alianza Obrera*, which included the anarcho-syndicalist *Confederación Nacional de Trabaio* (National Labour Confederation) was crushed by the Army troops under the command of Francisco Franco.

After the war, Asturias was amongst the richest regions of the Peninsula because of its coal production, its heavy industries and its livestock farming. But with the disappearance of protectionist tariff barriers and the development of other sources of energy, coal production declined and gradually the Principality went through a socio-economic transformation, with its economy based on the tertiary sector, a shift that occurred in many other areas of Spain at the same period. The main activities are industry and mining (28.95% of the working population) , the service sector (56.4%) and agriculture and livestock farming. The GDP reflects this distribution, and is shared between services (52.8%), industry (44.0%) and agriculture and livestock (3.2%). Tourism plays an important part in the services sector and is one of the new developments of the last few decades.

" El turismo ocupa un lugar importante en el sector servicios y es una de las novedades de las últimas décadas"

To renew and restructure the central coalfield, made up of ten townships with a population of more than 430,000, SODECO – Sociedad para el

Desarrollo de las Comarcas Mineras S.A. (SODECO) ha promovido la creación de un centro de empresas que pretende crear una infraestructura adecuada que permita la instalación de pequeñas empresas con expectativas de futuro.

El turismo de Asturias ofrece sol y playas, eso sí, pero su atracción principal es el turismo rural, basado en un entorno natural enormemente variado de ríos, valles, playas, montes, aldeas y puertos donde el visitante puede practicar el senderismo, el ciclismo, el piragüismo o los paseos a caballo. Estas actividades, para todos los gustos y para visitantes de cualquier edad contrastan con la paz del campo y de la montaña en una región rica en historia y arte. Puede encontrarse alojamiento en los varios campings de la costa, pero está creciendo el número de casas de turismo rural, o Casas Aldea, en los pueblos del interior, además de los hoteles *con encanto*, y otros hoteles de mucho carácter originalmente construidos como palacetes o antiguas casas de la nobleza.

"The Spanish proverb says that "Eating and sleeping should not be rushed" and the cooking of Asturias is an invitation to spend a long time at table"

"El comer y dormir, no quiere prisa" y la gastronomía asturiana invita a pasar un largo rato a la mesa. La famosa fabada compuesta de *fabes* (judías blancas), chorizo, tocino y pimentón compite con los pescados y mariscos tan apreciados por el turista británico en platos como la caldereta de pescados y mariscos. Y no olvidemos los quesos, entre ellos el famosísimo queso de Cabrales, fuerte, con un potente olor, elaborado a base de leche de vaca, un poco de leche de oveja y de cabra y envuelto en hojas de arce para conservar el sabor. El clima y la tierra de Asturias no sostiene viñedos y la sidra es la bebida típica de la región, fabricada con manzanas cuyo mosto se fermenta en toneles de madera de castaño.

Es una región 'uniprovincial' creada de acuerdo con la Constitución de 1978, y una de las regiones más pequeñas de Espada, y como Comunidad Autónoma tiene su propio gobierno regional; la capital de Asturias, Oviedo (170.000 habitantes), es la sede de la Junta General, o Parlamento, en el que el partido mayoritario es el Partido Popular (PP), con 21 escaños frente a los socialistas del PSOE (17), Izquierda Unida (5) y Grupo Mixto (2). Gijón, en la costa, con una población de 232.000 habitantes, es la ciudad mayor y vive de la pesca, su puerto y la industria; pero es en Avilés (79.842 habitantes) donde está establecida la central de la empresa estatal siderúrgica *Ensidesa*, que ha sido uno de los motores de la economía asturiana. La economía asturiana se ha adaptado con dificultad a los cambios nacionales y mundiales durante los últimos años pero recientemente multinacionales como Thyssen, Dupont, Bayer, Suzuki y Nestlé se han instalado en la región.

Desarrollo de las Comarcas Mineras, S.A. (Mining Region Development Company) – has helped set up a business centre whose aim is to create a proper infrastructure in which small businesses with good prospects can be established.

Asturias' tourist industry certainly offers sun and beaches, but its main attraction is rural tourism, based on a hugely varied natural environment of rivers, valleys, beaches, mountains, villages, and ports where the visitor can enjoy walking, cycling, canoeing or horseriding. These activities, appealing to all tastes and for visitors of any age, contrast with the peace of the countryside and the mountains in an area rich in history and art. Accommodation can be found in various campsites on the coast, but in inland villages there is a growing number of rural cottages or 'Casas Aldea' as well as small hotels called 'Hoteles con encanto' and other hotels full of character originally built as country mansions or former houses of the nobility.

The Spanish proverb says that "Eating and sleeping should not be rushed" and the cooking of Asturias is an invitation to spend a long time at table. The famous 'fabada', or stew made from 'fabes' (white beans), chorizo, bacon and peppers, compete with fish and shellfish which are much appreciated by British tourists in dishes such as seafood stew. And we should not forget the cheeses, among them the renowned Cabrales cheese, strong and pungent, made from cows' milk, some ewes' and goats' milk, and wrapped in maple leaves to seal in the taste. The climate of Asturias is not suitable for vines and cider is the typical drink of the region, made from apple must fermented in chestnut wood barrels.

Asturias is a single-province region, established in accordance with the Constitution of 1978 as one of the smallest regions in Spain, but as an Autonomous Community it has its own regional government; the capital of Asturias, Oviedo (population 170,000) is the location of the 'Junta General' or Parliament in which the majority party is currently the Popular Party with 21 seats, against the Socialist Party (PSOE) with 17, Izquierda Unida (United Left) with 5 and the Mixed Group coalition with 2. Gijón, on the coast, has 232,000 inhabitants, is Asturias' largest town and its economy is based on fishing, its port and industry; but Avilés (population 79,842) is the home of ENSIDESA, the state steel company which has been one of the driving forces of the economy. Asturias has had difficulty in adjusting to the economic changes that have happened nationally and internationally in the last few years, but recently multinationals like Thyssen, Dupont, Byer, Suzuki and Nestlé have established themselves in the region.

El Rastro

Atrás.... y adelante

ALL Spanish and Portuguese weekend, 26–28 September, Imperial College, London

This course was organised by the Spanish and Portuguese Committee to mark the 50th anniversary of the founding of ATSP. Its aim was to look at the successes of the last half century, asking how we can learn from them as a guide to the way ahead. ATSP has given up its separate existence since the individual language organisations pooled their resources in a policy of strength in numbers within ALL. That body now acts as a voice in debates with government and policy makers over the future of language teaching, but the memory of the ATSP still commands affection and has meaning for all those teaching Spanish and Portuguese.

That affection and sympathy with the Iberian character which many participants referred to as fundamental in defining their attraction to the language and the appeal of Spanish and Portuguese for learners, were evident on the Friday night with two sessions entitled '50 years of Spanish/Portuguese teaching in the UK' and '50 years of fun' respectively. Speakers included Sonia Rouve, Gareth Thomas, Derek Utley, Pat Pinchon and Phil Turk, all of them, in the nicest possible way, old stagers still actively pursuing the Hispanic trail and gathering more and more aficionados on the way.

Derek Utley was on his feet again on the Saturday with a well presented review of trends in the publishing of Spanish and Portuguese teaching books. Having tried various approaches to teaching, the authors of today are hovering on the edge of new technology, but the audience was never in doubt that electronic communication is very unlikely to substitute books as the most powerful and currently accessible means of teaching the language.

In his talk on 'The way ahead' for languages in the UK, Gareth Thomas spoke of his admiration for the way they approach these matters in Holland and Denmark. Despite much encouraging policy-making by the UK government, French remains dominant here. He examined Tertiary education and the Evolution of Methodology, Business needs and Languages, and National Policy isues. He concluded that despite many advances, a language deficit remains, which must be made up for by a coherent long term government strategy to make this country as effective as others in communicating world-wide. A forum with the members of the Spanish and Portugues Committee ranged over issues raised by the audience; this session was followed by an account of teacher training at King's College by Sonia Rouve, with a footnote by one of her ex-student teachers. Manuela Cook completed the parallel session with an examination of developments in Portuguese teaching. Mike Shade of Brighton University demonstrated the resources available on the Internet for teaching purposes such as today's *El País*, hosts of regional Spanish newspapers, countless Portuguese schools with sites on the Net and excellent graphics and visuals of every description. Mike Thacker of Surrey University spoke on A level literature taught in the target language, while a further parallel session deployed Peter Bull on the teaching of Portuguese, and the former and current editors of *Vida Hispánica* reminding all readers that it is your journal, dependent for its success on what you send in for publication.

After dinner in a Spanish restaurant on Saturday the final Sunday morning session of the course looked at 'Examinations in Portuguese' with Sue Tyson-Ward of UCLES (newly elected chair of the Spanish and Portuguese Committee), and 'New GCSE examinations' by Linzy Dickinson. The finale came with a valuable and practical contribution from David Mee of Wirral Grammar School for Girls on 'Past, Present and Future Activities for the Classroom', a suitable end to a very active and varied programme, thanks for which should go in part to Mike Zollo, retiring chair of the Committee, and a very energetic stalwart of things Spanish over the last few years.

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Vida Hispánica, December 1997, No 16, 33–40

Reviews

Sandra Truscott
Reviews Editor

The Oxford Paperback Portuguese Dictionary

Oxford University Press, 1996, £5.99

The appearance of this light, handy-sized dictionary belies its substance. Whilst retaining a font size that is easy to read it incorporates 40,000 words and phrases and 65,000 translations, thus proving to be nearly as comprehensive as many of its more expensive rivals. Easy to use and carry around, it is aimed at both English and Portuguese speaking users, whether students, business people or tourists. There is a bias towards Brazilian Portuguese, but all European Portuguese words are clearly labelled as such.

After a short preface and an introduction containing notes concerning the plural and feminine forms of adjectives and nouns, there is a detailed and thorough pronunciation section for each language. A great deal of care has been taken to provide examples of words in the first language of the reader in order to enable the reader to capture as closely as possible the foreign sound. There follows a useful section which deals with the differences between European and Brazilian Portuguese regarding spelling and pronunciation. This is carried through into the main body of the dictionary, where orthographical differences are given in the Portuguese lists, for example *eléctrico/elétrico* and on the English to Portuguese side using 'P' or 'Port' to indicate European spelling. Where there is a marked difference in usage, the European words are labelled in the same way. For example, 'cup' – '*xícara; (P) chávena*; 'suit' – *terno; (P) fato*; shop-window – *vitrina; (P) montra*. The *Acordo* of 1994 has been apparently – but not explicitly – ignored. Many entries contain helpful grammar notes in addition to the translations, but the claim on the back cover of 'detailed help throughout' is somewhat exaggerated.

The introductory sections and the 430-page dictionary itself are followed by an appendix containing Portuguese regular and irregular verb tables. The only blemish in the dictionary is a number of errors including inconsistency in the use of upper case letters with months (*Janeiro, Fevereiro* but *março*) and names of countries (*áustria* – sic) and the unfortunate *Nomes comercials* (sic) on the contents page. All in all, however, this is a most valuable reference work and at the same time represents extremely good value for money.

P. M. BULL
William Hulme's Grammar School, Manchester

The Oxford Starter Spanish Dictionary

Ana Cristina Llompart, Jane Horwood, Carol Styles Carvajal
OUP, £6.99, ISBN 0-19-860035-6

This small and inexpensive dictionary is ideal for young learners, for GCSE candidates and for beginners who are not familiar with the layout of standard dictionaries. The layout is extremely user friendly. Head words are printed in blue so that they stand out clearly and each is labelled for function and gender. No difficult abbreviations or single letters but 'noun', 'verb', 'masculine', etc. written out in full. Indeed, the only abbreviations used seem to be for the different countries in which specific words are current. Irregular parts of verbs appear separately so that readers who look up 'tenga, tengo', will be directed to 'tener' – where they will also find (printed on separate lines) a list of the most common usages of the word and those phrases in which it appears.

Grammar points are also highlighted. Readers who look up 'tercero/tercera', for instance, will be reminded that this word loses its final 'o' before masculine singular nouns. Verbs are numbered so that students can find their full form in a separate section at the end of the dictionary. It is explained that the English-Spanish side is longer "providing the user going into the foreign language with maximum guidance in the form of detailed coverage of essential grammar, clear signposts to the correct translation for a particular context and a wide selection of example material".

I was most impressed by this dictionary and shall certainly recommend it to learners at beginners' level.

SANDRA TRUSCOTT
University of Manchester

Dictionary Skills – Spanish

Michael Evans
Language Centre Publications Ltd, 1995, ISBN1 898583 27 7, £29.95+VAT

Although our GCSE students may be delighted that they can now take dictionaries into their examinations, language teachers are only too aware of the pitfalls. Even looking up a word in the right side of the dictionary can sometimes cause weak students problems.

And, of course, we are only too aware that some candidates will overuse the dictionary in exams and leave little time for writing their answers! We can no longer assume that using a dictionary is a skill that our students have somehow picked up along the way.

I have been using *Dictionary Skills – Spanish* for about a year now and find that it is a popular activity. There are 67 activities in all, plus answer sheets. The first few activities assume no knowledge of the Spanish alphabet, and I find that weaker students will happily choose these to work through. More able students will choose activities 15–61, and those who use the dictionary competently will be challenged by activities 42–67.

Each photocopiable page is clearly set out, with attractive artwork, examples and useful tips. An example of the kind of activity is Activity 25, which concentrates on the confusion which can arise when looking up words like 'record' (disco/récord), 'case' (caso/maleta), 'ring' (anillo/llamada), and 'light' (luz/ligero), and gives the student the chance to look up the English word and choose the correct alternative for the sentences given.

This pack is fun to use with plenty of games and humorous asides which encourage students, and there is a real sense of achievement when they begin to find their way around the dictionary more quickly and confidently. Excellent value!

JENNY WAKE
Badminton School, Bristol

Practice Examinations – SPANISH

Sean Scullion and Luke Stannard

Language Centre Publications Ltd., 1997, ISBN (Pack A) 1 898583 49 8, (Pack B) 1 898583 50 1, (Pack C) 1 898583 51 X: Packs A, B & C (includes 4 cassettes) purchased together £99.00 + VAT. Each pack may also be purchased separately

If, like me, you are concerned about the lack of practice material for the new GCSE exams your problems are over! LCP's photocopiable Practice Examinations will fit the bill nicely.

Designed "to reflect the real examinations in style and content", the familiar green and white slim packs will be a welcome addition to the resources cupboard. There are three packs, A, B and C, and four cassettes, all clear, easy to use and excellent value.

Each of the four skills are covered at Foundation and Higher levels with an 'overlap' question between each Foundation and Higher tier paper. The Speaking papers cover the five Areas of Experience of the National Curriculum, and consist of role plays and a very useful set of general conversation 'starter' questions which are divided into groups of three. So, in the section on 'Los pasatiempos', the first question, '¿Cuál es tu deporte favorito?' is a Foundation tier question, the second question, '¿Dónde/cúando/con quién practicas este deporte?' is an 'overlap' one, and the third, '¿hay algún deporte que no te gusta? ¿Por qué?' is an open-ended Higher tier question.

It is only fair to point out that, at the time of writing, the position with regard to the use of symbols and use of English in the Speaking exam is still under review, so it may be that some of the Speaking material will have to be adapted at a later date, but I am pleased that LCP has bitten the bullet and gone ahead with publication anyway. Materials like these are essential for those teaching GCSE.

Spanish is used throughout the Practice Examination papers according to the new style of GCSE, with English used in the role plays in the Speaking papers and in a few questions in the Listening and Reading papers. Answers are provided throughout, so this material is ideal for self teaching.

The Practice Examinations could be used in many different ways: for homework, for group and pair work in class, for mock exams and for practice before examinations. This is a most valuable resource, and one which will give the teacher and student confidence as they prepare for the new style GCSE examinations.

JENNY WAKE
Badminton School, Bristol

Teach Yourself Beginners' Portuguese

Sue Tyson-Ward

Hodder & Stoughton, paperback, 1996, £5.99

If any publication was going to encourage someone to try to master the basics of the Portuguese language this would be it. From the outset you are learning precisely what you will need to use and all the material is presented in a clear, straightforward and friendly way.

The introduction points out that the course is intended for complete beginners or for those who wish to make a fresh start; then, the objectives and basic structure of the book are outlined. There follows more detailed information about the various elements and the topics covered, and this is interspersed with helpful and practical advice about, for example, learning languages in general, tackling Portuguese vowel sounds and acquiring an authentic accent. By the time readers come to the first set of ten units they should feel that everything has been well worked out for them, and know what they are about to take on and how to go about it.

These first ten units cover approximately ten pages each. The initial page presents the objectives before the reader plunges into a conversation to get him/her reading or listening straight away. The audio cassette (available separately) is highly recommended, but the book can be used on its own. There are lists of key words and phrases, grammar sections, reading passages and exercises to test newly-acquired knowledge, but above all there is interest and variety as the whole is measured out in manageable parts. Demanding though the learning of any foreign language is, the reader is not overwhelmed here, since the tone is so supportive and the emphasis is on the enjoyment and satisfaction of learning.

The units following the first ten can be taken in any order, and deal with many of the real-life situations in which visitors to Portugal will find themselves. To complement these, the activities incorporate authentic Portuguese material and, along with the *Comentário* sections, make the link between language alone and the cultural background against which it is set. A really positive note to end the book on is the last unit, in which the author praises the student who has come to the end of the course and offers ideas on how to build upon what has already been learnt – so vital in these early stages.

Teachers considering using the book for class use beyond the level of an introduction to the language should bear in mind that the grammar content is limited. In terms of verbs, the present and preterite tenses are treated reasonably well (regular and a few irregular forms), but little is attempted regarding the other tenses and verbal structures.

This is an enthusiastic and solid

introduction to Portuguese, and represents good value for money.

PETER BULL
William Hulme's Grammar School, Manchester

Spanish Writing Activities for KS4/S3-4

Mike Calvert, Anna Lise Gordon, Ann Swarbrick

Association for Language Learning, 1997, ISBN 0 903846 51 9, £30.00 (10% discount for members of the ALL) + £2.00 postage and packing

This photocopiable resource pack forms part of the ALL Classroom Resource Series designed to supply flexible and time-saving resources, not linked to any one particular course book, for busy classroom teachers. It is refreshing that the writing activities pack is available from the start in Spanish as well as French, as Spanish resources tend to trail well behind, or perhaps never materialise at all!

The pack includes 60 photocopiable pages for pupils at KS4/S3-4, with 12 pages devoted to each of the five Areas of Experience. The introductory page gives some guidelines about how the sheets are designed, and suggests the whole class works together initially to become familiar with the general format before working more independently. The contents are recorded clearly within their Area of Experience, and state each writing task and the required skills or grammar.

The sheets themselves are clearly and attractively laid out with a number of tasks on each one, ranging from more simple, structured, guided tasks in preparation for Foundation Level to much more sophisticated open-ended tasks (still well-guided), encouraging pupils to use a variety of tenses, give their own opinions, or discuss advantages and disadvantages in preparation for Higher Level. Target language instructions are used throughout and pupils are encouraged regularly to use dictionaries or other reference materials in the tasks if they need to.

Pupils are bound to be motivated by the wide range of imaginative, varied tasks, many of which involve a fun or puzzle element, matching, pairing or putting in the right order. Pupils are given considerable help to complete the final task by being provided with clear models (excellent for reading comprehension, too!) and *frases útiles*. Many tasks require pupils to underline words in different colours on the sheet so that they are working actively with words and structures in the models provided picking out useful words and expressions to use later. In this way the tasks are excellent for vocabulary building and giving pupils greater confidence when completing more extended tasks. A number of sheets actually concentrate on gradually building up sentences in a systematic way and developing story writing.

In many cases, tasks are multi-skill and can lead to pair work where, for example, the description of 'mi uniforme ideal' or 'mi casa' is handed to a partner who has to make a drawing from the description, or written questions are prepared for use in a small survey and then results written up.

On most sheets there is a 'TIP' section written in English which provides a reminder about a grammar point or gives very good general guidance, e.g. 'Try to make it as interesting as you can – unusual with plenty of description and personal opinions'.

The Writing Activities Pack provides a valuable additional resource for pupils to develop their writing skills, whether preparing for the written examination or the coursework option, and both pupils and teachers should enjoy working with them.

MARILYN HUNT
University of Warwick

Comprendido

Rob Davidson and Barry Ezra

Language Centre Publications Ltd, 1996, ISBN 1 898583 31 5, £29.95+VAT

Comprendido, designed for KS4 students by LCP, is a very useful pack of 50 fully photocopiable worksheets and teacher's notes which reinforce language and grammatical points covered in class. Some of the worksheets, e.g. those on pronouns, 'Verbos de vacaciones' (use of tenses) and 'Visita a Montera' (the preterite) can also be useful during the first term of A level when bridging the gap between GCSE and A level.

The rubrics are entirely in Spanish and it is advisable to familiarise students with their meaning before they begin work. They may not have met instructions like 'recopia' and 'descífralas' before, although many of the instructions such as 'haz una lista' and 'escoge cinco de las frases en Lista A' will already be familiar to them.

There is a great deal of well thought out material here which helps students to think for themselves and become more confident in the way they manipulate language. Initially they may find some of the tasks challenging but, after a few lessons and with attention to the examples and helpful clues, they will soon build up skills which will prove invaluable in their examinations. Deduction, skim reading, grammatical awareness and writing will improve with practice, and they will benefit greatly from using this material.

I recommend *Comprendido* as an excellent way of getting your students to think for themselves by working independently and to stretch themselves by tackling different study techniques and broadening their linguistic horizons.

JENNY WAKE
Badminton School, Bristol

La Catrina

Channel 4 Schools

Video £19.98, Workbook £4.49. Available from Channel 4 Schools, PO Box 100, Warwick CV34 6TZ

La Catrina is a ten part romantic thriller set in Mexico and aimed at students from 14 to 19. Jamie Gonzáez, the heroine, is an American girl whose parents are Mexican. When she goes to Querétaro for a summer course in Spanish, she discovers many things about her great-grandmother, La Catrina, which she never knew before and which are to her advantage... Originally shown on Channel 4 (and likely to be re-broadcast in Autumn 1998), these programmes have now been brought together on video.

I was enormously impressed by this series. Set in Mexico, it has something of the feel of the South American 'telenovela'. It combines a good story with solid language practice, revising some of the well-worn topics and situations (ordering meals, buying clothes) but setting them in a new and exciting context. Jamie doesn't order paella and sangria but chilaquiles (and the ingredients for this Mexican dish, displayed on screen, are a good combination of new and familiar vocabulary items). Some of the history and art of Mexico are revealed – murals by Rivera and the satirical cartoons of Posada. Those students who become interested in this attractive introduction to Mexico might

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like to pursue this further and produce their own work on these themes. Indeed, I see this course as being very useful at the beginning of the Sixth form – especially towards the end of the thriller, where wider themes are introduced such as ecology, land economy and the exploitation of the *campesinos* by the *hacendados*.

Each twenty-minute programme follows a similar structure. It is divided into two or sometimes three parts, with comprehension questions on the material which precedes it. Questions appear on the screen, which could then be paused for students to call out the answers. Answers, again in written and oral form, are then given. A workbook accompanies the series with reinforcing activities of the verdad/mentira, matching and gap-fill varieties. For those teachers who are unfamiliar with Mexican society and its particular brand of Spanish, it would have been useful to have some cultural notes explaining points such as the role of the *hacienda*, the lack of *vosotros* in South American Spanish, and so on. But this is a quibble. *La Catrina* is a series which I certainly intend to use in the next year.

SANDRA TRUSCOTT
University of Manchester

Caminos 1

Niobe O'Connor, Ron Wallace and Karen House

Mary Glasgow Publications Ltd. 1996. Pupil's book 156pp. £8.99. ISBN 0-7487-2285-8; Resource and Assessment file, £80.00, ISBN 0-7487-2286-6; Teacher's guide, £29.99, ISBN 0-7487- 2287-4; Cassettes (5), £45.00 +VAT, ISBN 0-7487-2288-2. Flashcards, £50.00 +VAT, ISBN 0-7487-2284-X

Caminos 1 is the first part of a three stage Spanish course for learners of a wide range of ability and of differing educational needs. It is designed to meet the requirements of the revised National Curriculum for Modern Languages, especially in the area of differentiation, and is broadly successful in its aims.

The Pupil's book has 16 units and each one contains many of the now traditional features of a course at this level, from the picture story to consistent and appropriate use of the target language, with encouragement to develop dictionary skills as required by the new GCSE examination. The use of symbols to indicate differentiated exercises, in this case a diamond for core language and a club for fast-finishers and more able pupils, is welcome but a little confusing. Progression between units, and, just as important, within units is clearly marked and easy to follow. Pupils should enjoy working their way through this book and, with some help from their teacher, should be able to exploit the material to the full.

Constant reference to the Teacher's Book and the Resource and Assessment file is essential if the teacher wishes to exploit the material properly. However, written by practising teachers, *Caminos* is a course which teachers will quickly learn to use and exploit. The worksheets and vocabulary sheets are clear and contain sufficient material for all abilities. The cassettes are of good quality: three of them accompany the course and two further cassettes accompany the Resource and Assessment File.

This first stage has limited aims in its grammatical content. However, the *Acción Lengua* sections, and the original *Táctica Lengua*, brief discussions in English on grammatical issues, are welcome additions to the teaching of grammar. An impressive and full Spanish-English and English-Spanish vocabulary at the back will prove most useful to all pupils. The requirement for pupils to answer in Spanish in a written form is only introduced in Unit 13; this may be a little late for some of the more able pupils.

The second stage of *Caminos* is due for publication in January 1998; if it is as good as this first stage teachers will be most satisfied.

KEVIN DUNNE
Ampleforth College, York

Working with Spanish. Level 1 (New edition)

Juan Kattán-Ibarra and Tim Connell

Stanley Thornes (Publishers) Ltd, 1995. Course book: 184pp £11.50, ISBN 0 7487 2014 6; Cassette: £16.99 +VAT

This is the revised and extended version of *Working with Spanish Level 1*, which takes the post-l 6 beginner in Spanish to lower intermediate level in a travel and work-related context, and it is ideal for classes preparing for vocational qualifications. The Level 1 coursebook consists of 12 units, each focusing on a particular language function relevant to the practicalities of living and working in a Spanish-speaking country. There is a grammar summary at the end of the book, a transcript of the listening comprehensions, and a Spanish-English vocabulary list. The cassette recording contains the dialogues found in the coursebook and the listening comprehensions.

One of the strengths of the course is its well-focused approach to giving the student a practical basis for communication: all the language functions are practised in realistic work-related situations in a Spanish speaking environment, and the skills developed are highly relevant. For example, the recorded Spanish dialogues and passages are used for note-taking practice mainly in English, in order to develop translation skills and also give a flavour of the authentic Spanish of Spain and Latin America. Other useful skills developed in the course are: skim-reading of documents, scanning for information, sustained speaking and rapid translation from Spanish into English. In each unit, the language of the introductory dialogue is thoroughly reinforced and extended in meaningful situations. For example, exchanging personal information in Unit 1 leads to understanding and filling in a work permit; and as early as Unit 4, listening and reading exercises based on descriptions end with writing a simple business letter and a reference. The speaking activities include role plays and more open-ended conversations all closely related to work and travel.

Working with Spanish Level 1 is highly supportive of the learner: language items are illustrated with timetables, charts, items of official information and line drawings; and the recordings of the introductory conversations are usefully recorded twice – once in a gapped version as an aid to consolidation and pronunciation. Additional support for the student is the summary of key points and grammar at the end of each unit and the consolidation section after every 4th unit, which gives the opportunity for revision and an indication of progression. There is also interesting cultural information on, for example, transport and food in Spain, the autonomous regions, and the geography and industries of Latin America.

Working with Spanish Level 1 would be an ideal course for use with classes in schools, colleges or companies giving general language training for business and travel purposes, either as a free-standing beginners Spanish course or to be followed by *Working with Spanish Level 2*. It would also be a suitable course for preparing students for any modern foreign language vocational qualifications linked to NVQ level 1/(2), and would be a suitable basis for the first year of preparation for the optional units of listening and speaking in GNVQ Advanced (Applied) programmes, and for additional language units NVQ level 1/(2) in all four skills.

Working with German and *Working with French* are parallel vocational courses in the same series, and are also now available in their revised versions (*Levels 1* and *2*).

YVONNE SALMONS
School of Education, University of Manchester

Talk to Me, Interactive CD-Rom

Auralog S.A., 1996, distributed by Yorkshire International Thomson Multimedia Ltd. ISBN 017 223038 1. £65 +VAT

Talk to Me is a computer package which allows you to speak to the computer and the computer responds, analyses your voice and evaluates your pronunciation. It is described as being suitable for 14 year olds to adults but any computer literate youngster would find it interesting.

I always have a sense of impending doom when using a piece of software for the first time. Either I won't have all the right 'bits' – sound card, microphone, enough memory – or some incomprehensible message appears on screen which leaves me helpless and reaching for the even more incomprehensible manual. The doom factor was high when I first used *Talk to Me* but the Helpline put me on the right track, pointing out that some information was missing from the instruction booklet. Not very reassuring.

The lessons at Beginner level include *Nombres y adjetivos, Cómo describirse, Saber contar, Cómo presentarse, ¡Perdido en Madrid!* and *El desayuno*. These topics can be manipulated in different ways. There are exercises like Dictation, Word Order, Word Association and Fill in the Blanks, and games such as Hangman (with a particularly graphic scaffold!), but the most unusual aspect of *Talk to Me* is the fact that the user can interact with the computer. After listening to a sentence and seeing the sample phrase, you can repeat the phrase as many times as you like until you have achieved the closest pronunciation possible. Results can be evaluated in the Lesson Report which is an elaborate self marking system with a set of different coloured tubes which tell you how you are progressing. The acceptance levels may be altered at any time and so the student can gradually improve his or her pronunciation by moving up a level when ready to do so. *Talk to Me* is generous with praise for achievements, and there is a nice line in approving whistles and applause when the user gets full marks in any of the Exercises.

The Student Tracker is useful if the package were to be used with a class. Students' names are entered and a report is displayed containing information about the number of questions asked and average mark obtained, the student's score, number of attempts and failures, tolerance level, etc. The information in the reports varies according to the type of exercise (Dialogue, Pronunciation or Exercises) attempted.

With the current interest in and demand for CD-Roms in language teaching I am sure that *Talk to Me*, with its sophisticated technology and 'real situation' exchanges, will be a valuable addition to your modern languages resources.

JENNY WAKE
Badminton School, Bristol

Español? Ningún Problema!

Sue Brown, Geoff Grigg and María E. Tejado Mata

Hampshire County Council. Published by John Murray (Publishers) Ltd, 1997. Resource pack, 188pp. £39.50. ISBN 0 7195 7364 5

Español? Ningún Problema! is a flexible Spanish resource pack and teaching programme designed primarily for pupils with special educational needs in Key Stage 3, but which also provides a wealth of motivating material to supplement main Spanish courses for all abilities, but particularly low attaining pupils in mixed ability Spanish classes and lower sets. It is also intended as a free-standing Spanish course in primary schools.

The course consists of nine modules each with a clear scheme of work matched to NC objectives and divided into topic areas, supported with teaching plans and notes, assessment and cross-curricular information, and ideas for displays and extension work. The topics cover Areas of Experience A (Everyday Activities), B (Personal and Social Life), and C (The World Around Us) and are pitched at Modern Foreign Languages Attainment Targets levels 1–3. There is an additional detailed guidance section on using the pack with primary school pupils.

A most impressive aspect of *Español? Ningún Problema!* is its wide variety of accompanying photocopiable pictures, worksheets and language games, which match the language items of the modules and which allow flexibility of use across the age and ability range. A variety of lively games (complete with templates) is incorporated into the teaching programmes, and ideas are given for further challenging activities based on them, making the games suitable for abler classes in Key Stage 3 as well. The games include illustrations for dominoes, a board game, noughts and crosses, snap, battleships and bingo. The worksheets can be used for developing all four language skills and are graded within each module and progress from, for example, basic picture and word recognition and copying, to the more extended tasks of forming simple sentences and role plays. The final worksheet in each module tests the language taught and can be done by pupils with or without the support of the materials.

All illustrations are simple line drawings which will be supportive to younger and low attaining pupils, and excellent ideas are given on adapting all materials as overhead transparencies, visuals and as speaking, listening, reading and writing activities for individual study or pair/group work. In addition to these communicative activities, the cross-curricular themes and cultural information in *Español? Ningún Problema!* make the course a means of developing positive social and cultural values in pupils.

The pack provides a comprehensive explanation of how the materials can be used; this is particularly useful for staff teaching or supporting pupils with special educational needs who may have less experience of Spanish teaching. (It is a pity that there is not an accompanying cassette as additional support for non-specialist staff, which would also provide useful classroom listening material.)

Nonetheless, in addition to being an excellent stand-alone course for pupils with special educational needs at secondary level and in primary schools *Español? Ningún Problema!* would provide a useful bank of visuals and games to add to general Spanish resources. A worthwhile and cost-effective purchase.

YVONNE SALMONS
School of Education, University of Manchester

The Spanish Speaking World

Clare Mar-Molinero

Routledge, 1997, 172pp, £10.99

The Spanish Speaking World is exactly what it claims to be – a practical introduction to sociolinguistic issues. The structure of the text is clearly explained in the introduction and enables the student to access a wide range of information about the history, development and influence of the Spanish language throughout the world. Issues covered range from The Castilianisation of Latin America to Language Policies in post-Franco Spain, and case studies are included where appropriate to illustrate points.

The style is clear, does not indulge in complex linguistic terminology and is consequently both informative and interesting for the general reader as well as for the specialist linguist. The questions and tasks which are incorporated into each chapter throughout the book encourage further research and independent thinking. A list of further texts, resources and research papers is given at the end of each chapter in addition to the complete bibliography at the end of the book.

Whilst chapters do link together in a coherent whole, each one can be read independently and can be used as a stepping stone to further research on a variety of issues relating to the Spanish language. The inclusion at the end of the book of an Index of Terms provides not only a useful explanation of terms used in the book, but also serves as a reminder of the many issues referred to in its pages.

This book is essential reading for any student undertaking an undergraduate course in Spanish and for anyone wishing to understand more fully the sociolinguistic issues of the Spanish speaking world.

IRENE WILKIE
University of the West of England

Richmond Compact Dictionary (Español-Inglés English-Spanish)

Nicholas Rollin (ed.)

Richmond/Santillana SA, Madrid, 1995, 716pp, £11.95

Nos encontramos ante el primero de una serie de diccionarios publicados recientemente por Richmond Publishing, que es el sello de la editorial Santillana SA para su programa de publicaciones en inglés. Todos ellos pueden conseguirse a través de European Schoolbooks.

El diccionario, orientado hacia los estudiantes de nivel intermedio, tiene como uno de sus objetivos fundamentales el lograr una presentación clara y sencilla del vocabulario esencial del español/inglés contemporáneo y sus variedades americanas.

Con este objetivo, el diccionario incluye un cuadro detallado de la estructura de las entradas en el interior de las cubiertas cuya lectura facilitará el uso del diccionario. También al principio hay una lista de las abreviaturas y símbolos utilizados, entre ellos me parecen especialmente interesantes por su utilidad, el símbolo • para giros idiomáticos: • su insolencia pasa de castaño oscuro their insolence is quite outrageous; !! para indicar argot o uso muy coloquial: **camello 2**. (!! *traficante*) drug pusher; ∗ para indicar alternativas con el mismo significado: **¡tanto mejor! * ¡mejor que mejor!**

Asimismo, la selección de vocablos me parece acertada, con más de 160.000 entradas y locuciones que reflejan los usos de hoy en una gran variedad de registros, como botón de muestra las entradas de **módem, senderismo, single parent family, Space invaders®** y **rave**. Se incluyen siglas como **ETA, UEFA, UNED; GCSE, UVF, WRNS,** pero inexplicablemente no UEM. También hay algunas entradas enciclopédicas relativas a referencias culturales, lo cual siempre es interesante en un diccionario bilingüe: **paso de ecuador; fresher; UB40**.

La inclusión de giros idiomáticos es muy completa con buenos ejemplos de uso, como en **music • her reply was music to my ears**.

En general, en las entradas aparecen muchos ejemplos relevantes y en particular destacaría los que se refieren al uso de las preposiciones como en: **She has a degree** *in* **Biology** *from* **Granada University** es licenciada en Biología por la Universidad de Granada.

Si otro de los objetivos de los editores era lograr un alto nivel de correlación entre las dos partes del diccionario, aquí sí hay campo para mejorar futuras ediciones: **mugging** atraco m (a una persona), pero **atraco** (sm) (robo) robbery, hold-up; **en torno a** around, pero en **around** no hay correlación; **efface** borrar, pero **borrar** no incluye efface; **clasp knife** navaja, pero sin correlación en **navaja**. Hay muchos otros casos.

La presentación de la información es sin duda muy clara, con discriminadores de sentido para evitar posibles errores de uso: **cheers** excl 1. (when drinking) salud. 2. (fam:thank you) gracias. 3.(goodbye) hasta luego. Se podría criticar aquí el reducir (fam) solamente a la segunda acepción. Muchas entradas están además obviamente diseñadas para facilitar no sólo tareas de comprensión, sino también de producción escrita y oral en la lengua extranjera.

En definitiva, este diccionario tiene muchas características muy positivas que lo hacen recomendable a los estudiantes de nivel inicial, intermedio, e incluso avanzado. Si bien es de esperar que Richmond Publishing pueda presentar en breve un nuevo diccionario de formato más grande especialmente dirigido a estudiantes de nivel avanzado y universitario.

MARÍA JESÚS FERNÁNDEZ PRIETO
The University of Salford

Richmond Pocket Dictionary (Español-Inglés English-Spanish

Roy Russell (ed.)

Richmond/Santillana SA, Madrid, 1996, 415pp £5.95

El formato de este diccionario es el ideal para un "diccionario de bolsillo" pues no es excesivamente pequeño y la tipografía tiene un tamaño adecuado, de forma que se hace fácil y cómoda su utilización. Por otra parte sus 120.000 entradas y traducciones lo sitúan casi a la altura de otros diccionarios de mediano formato, como los "concisos, compactos, etc.".

En el prólogo se nos dice que entre las características innovadoras se encuentran la información detallada sobre irregularidades ortográficas y morfológicas, **régimen** sm [**regímenes**], **fresco** n [**-coes**], y sobre el uso de las preposiciones, **aprovisionar** vt to supply (**de** with), **free** adj libre (**from** de), así como el uso de indicadores para diferenciar las distintas acepciones de los vocablos **bicho** sm **1**. (insecto) bug; (animal) animal. **2**. (persona:traviesa) brat; (:malvada) nasty person.

Asimismo se destaca la inclusión de entradas pertenecientes al ámbito americano, tanto en inglés como en español. Muestra de ello, ya en la primera página

está **abarrotería** sf (Méx) grocer's, (US) grocery store.

Algunas características que me gustaría añadir por su utilidad para el usuario y no siempre presentes en un diccionario de este formato son las siguientes.

La inclusión de muchos giros idiomáticos con el mismo símbolo utilizado en el *Compact*, con lo cual resulta fácil identificarlos: • **es un bicho raro** She's very weird. • **he's a pain (in the neck)!** ¡es un pesado!

El uso también de los símbolos **!!** para indicar argot o uso muy coloquial: **cachondo, -da** adj **1**.[S] (fam:gracioso) funny. **2**. [E] (!!: en sentido sexual) horny. [E] indica que en esta acepción se utiliza con el verbo estar; ★ para indicar que le acompaña un artículo masculino: **área** sf★ area; y ⁎ para indicar alternativas con el mismo significado: **manchego, ga I** adj of ⁎ from La Mancha. **II** sm: *cheese from La Mancha*. **Rte.** (**=remite** ⁎ **remitente**) sender. • **free of charge** ⁎ **for free**.

También se pueden destacar las entradas de tipo enciclopédico: **CC.OO**. (**=Comisiones Obreras**) *Spanish trade union*; **lunfardo** sm: *River Plate slang*; **the City** (Fin) el centro financiero de Londres.

Util asimismo la inclusión de vocablos compuestos de uso corriente como subentradas: **selva tropical** sf tropical rainforest; **facilidades de pago** sf pl credit terms pl.; **background music** n música f de fondo.

Algunos problemas detectados al azar: incluye **mamón, -ona** adj (Méx:fam) stuck-up, sin el significado que tiene en el español peninsular y no se incluye **mamado**. En el caso de **sabroso, -sa** adj **1**. (comida) tasty. **2**. (fam:chisme) sabroso; (:suma) substantial, la segunda acepción no me parece muy corriente en la península y pienso que su uso debe ser más bien latinoamericano.

En cuanto a la reversibilidad o correlación de las dos partes, se detectan problemas: en la parte inglesa **clang** vi sonar, pero en la parte española **sonar** no incluye esta equivalencia. Igualmente **eurodiputado, -da** tiene como única equivalencia: MEP, member of the European Parliament; pero en el listado de vocablos ingleses no sólo se incluye **MEP**, sino también **Euro-MP**.

En todo caso, a nivel general se trata de un diccionario que revela una elaboración muy esmerada, con una amplia y relevante selección de vocablos, buenas equivalencias presentadas con claridad y con la inclusión de bastantes ejemplos. Por su facilidad de uso es recomendable para cualquier estudiante o turista que necesite un diccionario "de bolsillo" que no sólo sea ligero sino, sobre todo, fiable.

MARÍA JESÚS FERNÁNDEZ PRIETO
The University of Salford

Richmond Electronic Dictionary (Español-Inglés English-Spanish)

Richmond Publishing/Santillana SA, Madrid, 1996, CD-ROM £28.49

Este nuevo diccionario electrónico en CD-ROM (de precio muy asequible) se nos presenta como el primer diccionario bilingüe para Windows. Los requisitos mínimos de nuestro ordenador deben ser: PC 386 sx o superior; Microsoft Windows 3.1 o superior; 4Mb de RAM, 2Mb de espacio libre en el disco duro si se deja la información en el CD-ROM; 12Mb si se instala toda la información en el disco duro; Monitor VGA o superior; Unidad de CD-ROM y ratón. Se puede establecer conexión con *Word para Windows*, lo cual proporciona acceso directo desde la barra de herramientas.

La instalación es un proceso sencillo y en cuestión de minutos tenemos un nuevo icono **CompLex** que nos permitirá la entrada a los libros instalados, en este caso dos.

Es difícil explicar aquí brevemente todas las características de un producto tan sofisticado, entre sus prestaciones se incluyen la búsqueda de entradas individuales, y de frases o giros mediante distintos métodos de búsqueda, consultar remisiones a otras palabras, se pueden imprimir las entradas, o bien copiar las equivalencias o ejemplos deseados y pegarlos en nuestro documento por medio del portapapeles (si utilizamos *WordPerfect)* o directamente si tenemos la conexión con *Word para Windows*.

Parece complicado, pero en cuestión de diez o quince minutos se puede aprender a utilizarlo sin grandes problemas pues contiene una excelente sección de Ayuda con información sobre cada uno de los componentes y las actividades posibles. Además el CD-ROM viene acompañado de un *Manual del Usuario* que nos da una visión muy completa de **CompLex**.

Algunos puntos positivos a destacar son: desde la información de transcripción fonética de una entrada se accede mediante un clic a material sobre la pronunciación en español; desde las entradas de verbos, como **impresionar** se puede saltar directamente a la conjugación del verbo modelo, como [=> CANTAR]; igualmente desde los indicadores de campo semántico se accede a un listado completo de las abreviaturas utilizadas.

Los métodos de búsqueda son muy interesantes, pues permiten buscar colocaciones de las palabras, acceder a todas las palabras terminadas en -or o -ión por ejemplo (lo cual puede ser interesante para profesores que quieren elaborar tests, o bien material de CALL), por otra parte la combinación de operadores lógicos nos ayuda a buscar "phrasal verbs", giros idiomáticos o identificar las preposiciones que rigen ciertos verbos, por ejemplo con el código: **tener #10 cuenta**. Si bien a veces uno se encuentra con sorpresas: **meter <y> prisa**, dio como resultado **parecer**, en donde se incluye como ejemplo "parece tener siempre prisa", cuando lo lógico hubiera sido el resultado de **prisa** o **tener**.

Se nos indica que el diccionario incluye por encima de las 55.000 palabras y registros, con 160.000 traducciones y ejemplos de uso. Si lo comparamos con el *Compact* resulta un listado un tanto reducido, pero incorpora una sección excelente de modelos de correspondencia y una sección de gramática, todo en ambos idiomas.

Una sección de especial interés para los traductores y estudiantes de traducción son las Notas del usuario, que permite hacer anotaciones personales a las entradas, añadiendo ejemplos, giros, acepciones o equivalencias.

Un punto a tener en cuenta es que si utilizamos el interfaz en español podemos (profesores y alumnos) familiarizarnos con facilidad y sin gran esfuerzo con la terminología relativa al campo de la informática.

En definitiva, una buena "ópera prima", que por su calidad augura unas actualizaciones futuras muy interesantes.

MARÍA JESÚS FERNÁNDEZ PRIETO
The University of Salford

Books and materials received

Any reader wishing to review these books, please contact the Reviews Editor, Sandra Truscott (full address on page 1).

The Pocket Oxford Spanish Dictionary. OUP, 1997, 959pp, ISBN 0 19 860076 3, £7.99.

The Oxford Paperback Spanish Ditionary and Grammar. OUP, 1997, 350pp, ISBN 0 19 860079 8, £6.99.

The Physician of His Honour (El médico de su honra). Pedro Calderón de la Barca. Translated with an introduction, notes and appendix by Dian Fox with Donald Hindley. Aris & Phillips, 1997. Cloth: ISBN 0 8566 8639 5, £35.00. Paperback: ISBN 0 8566 8640 9, £35.00.

Respuestas al ejercicio de comprensión sobre la EXPO 98 en la página 18

Verdaderas

Los números 1, 2, 4, 5, 10, 12, 14, 16, 17, 18, 20, 21, 24, 26, 27, 29.

Falsas

3. El gobierno escogió localizar la Exposición en la zona oriental/un barrio este de Lisboa.
6. La zona ha estado hasta ahora muy decaída.
7. De la orilla derecha
8. El recinto será ocupado por pabellones, áreas de los países participantes, áreas de láser, áreas de servicios y zonas verdes.
9. ¡No se menciona el Reino Unido!
11. El sentido es: por el 500 aniversario de la llegada de da Gama y, debido también a la contribución de Portugal a la expansión de la cultura y de la civilización europea a través de los mares, la Exposición tendrá como tema...
13. De los océanos (*dos* = de los, ¡si no te das cuenta ya!).
15. Las 3 de la madrugada.
19. Un trayecto de más de un kilómetro y una altura de 15 metros (¡para comprobar si todavía estás despierto!).
22. Los niños, los jóvenes y los jubilados tienen descuentos del 50%.
23. Se prevé que 8,5 millones de personas visitarán la Exposición.
25. Por lo menos 200.000 personas del Reino Unido la visitarán.
28. Vendrán a desempeñar papeles importantísimos en el futuro del país.
30. 'El Hombre, la tecnología, el medio ambiente'.

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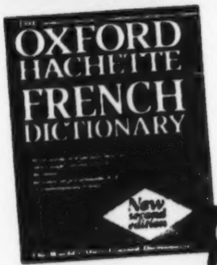
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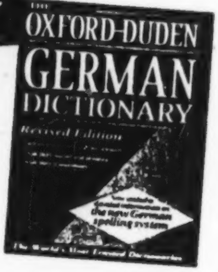
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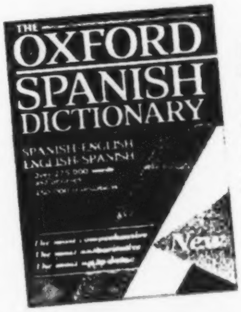
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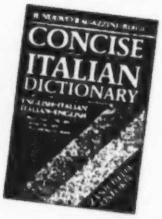
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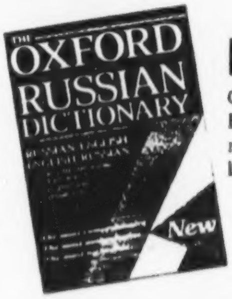
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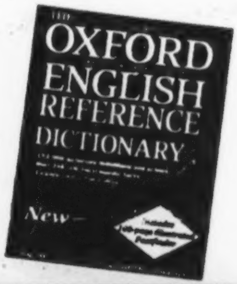
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